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TYPE

for books and advertising

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Type for books and advertising

is intended for you, who having been drawn to type—and having felt its subtle attractions, want to know more—more of its history, designers, basic rules, simple arithmetic and endless lore.

It is for you who wish to improve your ability to create with type. It is designed to serve as a refresher course for the day in and day out typesetter who feels he is going stale. Above all, it has been made to provide a groundwork— or perhaps, bridge would be a better word, leading to a more detailed study of type forms—exciting the type man into exploring new roads via the tissue pad—and experimentation at the case and typesetting machine.

If pretensions to inclusiveness were made for this volume, they could only be made on the basis of the generous counsel and assistance of technician, editor and librarian friends and printer and teacher associates. I acknowledge my very large debt to Mr. Harland Wright, editor, and Mrs. Biruta Sesnan, the managing editor of the "American Printer"; to Dr. Hellmut Lehmann-Haupt, professor, and Miss Dorothy Eggert, typographic librarian of Columbia University; Mr. George L. McKay, curator of the Grolier Club; Miss Belle da Costa Greene, director, and Dr. Curt F. Bühler of The Pierpont Morgan Library; to Mr. Roy L. Hansen, general manager of the Burr Printing House; Mr. O. Alfred Dickman, advertising production manager of the New York Herald Tribune; Mr. Paul Bennett, Mergenthaler Linotype Company; Mr. Leo H. Joachim, publisher of the "Advertising & Publishing Production Year Book"; Mrs. Henry L. Bullen for permission to use material compiled by the late Henry L. Bullen, librarian of the American Typefounders Library; and to my wife, Patricia, for her help and encouragement.

E. M. E.

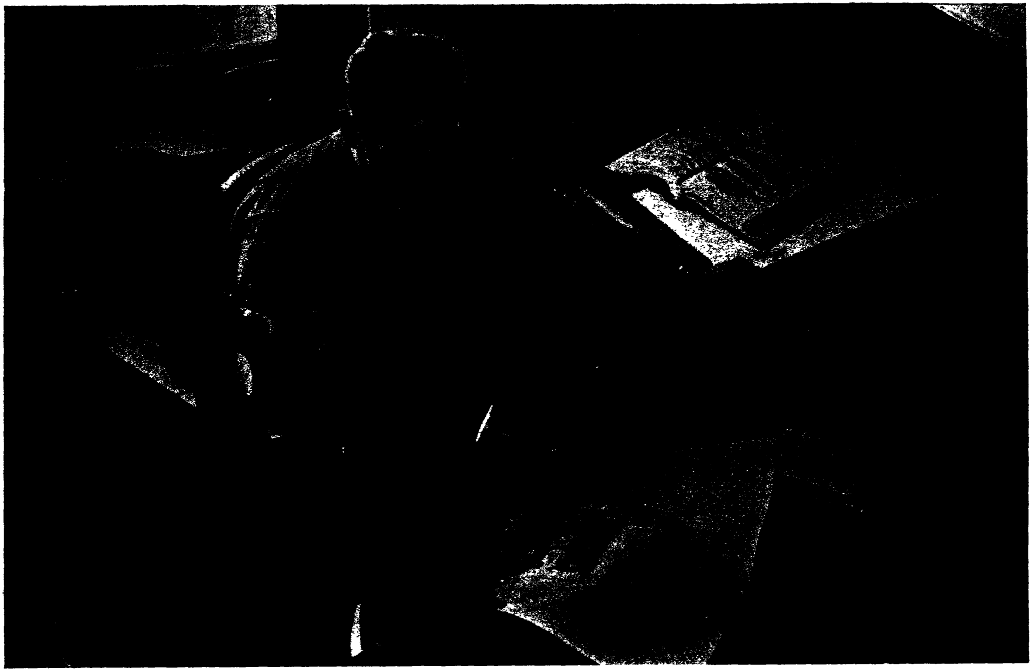
New York City
1947

Contents

		Page
	A Prefatory Note	3
1	The Tools of the Typographer	7
2	Type Anatomy and the Four Classes of Type	15
3	Type Families and Their Cousins and Their Aunts	23
4	Typographic Niceties	33
5	Recognizing Typefaces	43
6	Making Type Layouts	51
7	Period Typography	61
	15th Century Typography	65
	16th Century Typography	73
	17th Century Typography	79
	18th Century Typography	85
	19th Century Typography	95
8	Masters of Typography in the 20th Century	107
9	20 Type Men Speak	117
10	Modern Typography	139
	Making the Better Book or Advertisement	147
	Books for the Type Man	150
	Glossary of Typeface Terminology and the More Common Printing Terms	153
	Index	158

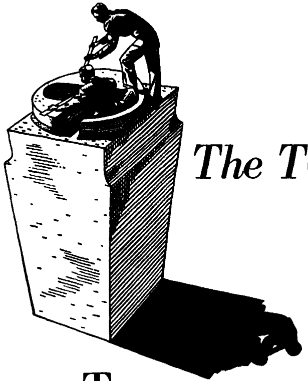
THE TOOLS OF THE TYPOGRAPHER

Chapter 1



Photo, courtesy of the "American Artist" magazine

Art Director Gordon C. Aymar discussing type selection with typeman Alfred Bosco (designer of A. T. F. Romany)



The TOOLS of the TYPOGRAPHER

TYPE MEN like elbow room. Most of them prefer working on 14x17 or 19x24-inch tissue pads. Opaque drawing paper does not give them the same chance to experiment—to trace display lines or headings of type from type specimens. The type man's tools are: sharpened, semi-soft, black (B or BB) pencils; red and blue pencils; art gum; a T-square; an 18-inch ruler showing inches, picas and agate lines; a type line gauge; an elite and pica typewriter gauge; triangle; some thumb tacks; a razor blade; scissors and the indispensable jar of rubber cement.

Somewhere close at hand are their type specimen books—those of the Mergenthaler Linotype Company, Intertype Corporation, Lanston Monotype Machine Company, Ludlow Typograph Company, as well as the specimen books of the American Type Founders, Bauer Type and other type foundries. Many of these type books come in condensed versions for easy handling. These are about the size of a time table and can conveniently be kept in a desk drawer. Added to these are the type books issued by the advertising and trade typesetters and larger printers, which show their assortments of faces, decorative material and rules.

These might be all the way from one-line specimen showings to elaborate 1000-page affairs.

Text paper and cover paper sample books as well as book cloth and printing ink specimens are on a book shelf not too far off. A proper understanding of the effect of type on paper, colored inks on type, textures and colors of cover papers and book cloths on printed or stamped type, is a necessary part of a type man's education.

Casting Devices Each year brings forth a new crop of casting devices conceived in the ingenious minds of printer-inventors. For the most part there is merit in all of them, but be warned of becoming too dependent on any one device in particular, so that it gets to be a crutch and you are unable to cast type without it.

Of most help—and they can be had for the asking—are the Intertype "Ready Reckoner," the Linotype "Copy-Fitting Method" and the Monotype "Copy-type Calculator."

Type-Casting—the Words per Square Inch Method Type-casting systems based on average number of words to the square inch have proved by sad experience to be inaccurate, and should be used only for the roughest right-on-the-spot calculations. For such occasions the writer has found the following tables helpful:

	AVERAGE CHARACTERS* PER SQUARE INCH				AVERAGE WORDS PER SQ. INCH
Point Size	*Caslon O.S.*	*Bodoni Reg.*	*Garamond O.S.*	*Cloister O.S.*	
6	288	300	264	300	46 to 51
	216	225	198	225	33 to 36
8	189	162	171	180	31 to 34
	147	126	133	140	23 to 25
10	119	105	112	119	20 to 23
	102	90	96	102	16 to 17
12	78	78	65	90	14 to 16
	65	65	52	75	11 to 12

Note: Upper figures are for solid copy; lower figures for copy leaded 2 points.

*Include spaces and punctuation marks.

To find the average number of characters in a word, study your copy. Copy for juvenile reading usually averages four characters to a word; technical copy averages about seven characters to a word; average run-of-the-mill matter is five and a half characters to the word.

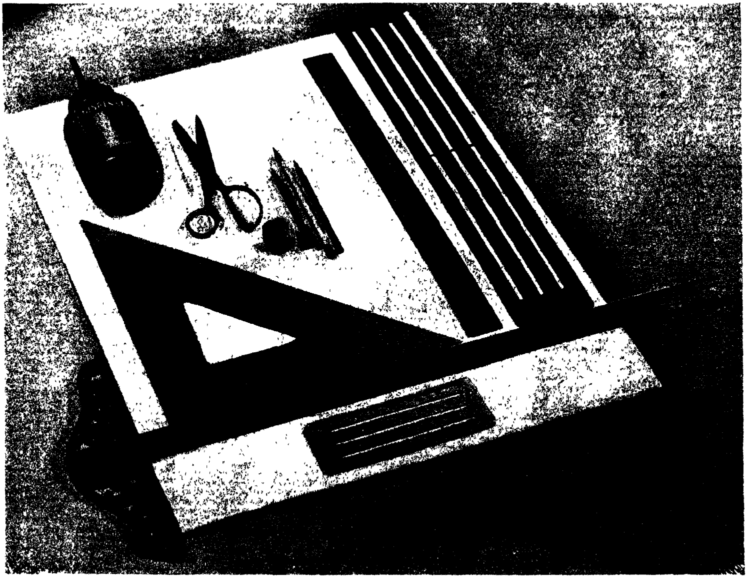
AVERAGE NUMBER OF WORDS IN STANDARD PAGE SIZES

Size in Picas	*Size in Inches*	*8 pt.*		*10 pt.*		*11 pt.*		*12 pt.*	
		Leaded	*Solid*	*Leaded*	*Solid*	*Leaded*	*Solid*	*Leaded*	*Solid*
18 x 30	3 x 5	345	480	240	315	210	255	165	210
20 x 32	3⅓ x 5⅓	407	565	282	371	248	301	195	248
22 x 34	3⅔ x 5⅔	475	664	332	435	288	354	234	288
24 x 36	4 x 6	552	768	384	504	336	408	264	336
26 x 38	4⅓ x 6⅓	638	878	439	576	384	467	301	384
28 x 40	4⅔ x 6⅔	715	995	497	653	435	529	342	435
30 x 42	5 x 7	805	1126	560	735	490	595	385	490
32 x 44	5⅓ x 7⅓	897	1248	624	819	546	663	429	546

Character Count Method The best and simplest method of casting copy is based on the character count; however, it must be borne in mind that this method, with all its advantages, is still only approximate, due to variables in the manuscript, long lines of copy which are to be set in a narrow measure, run-arounds and the ratio of capitals to lower case. It works in this manner:

Given a typewritten manuscript and required to find the number of lines of type it will make:

1. Count the number of characters in the manuscript. It will do to take the number of characters in an average line and multiply by the number of lines on the page. Be sure to count the spaces between words, and also punctuation marks, as characters. A typewriter gauge showing both elite (12 characters to a linear inch) and pica (10 characters to an inch) typewriter characters is a very useful and time-saving gadget.
2. Select a typeface from a type specimen book.
3. Decide on the measure, size of type and leading best suited to the page. The leading, which is the space between



The working tools of the book and advertisement designer

Printer, typesetter and typefounder specimen books—the typographer's bibles

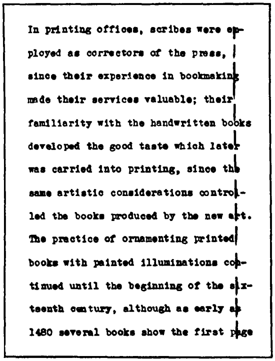
lines, varies with length of line, character and weight of typeface.

4. With the specimen of type which you have chosen before you, count the number of characters and spaces that will go into the width you have decided on. Many type books have helpful charts giving this information, such as alphabet lengths, characters to a pica, etc.

5. Divide this total into the number of characters in your manuscript. The result is the number of type lines your copy will make. Remember to add the points of leading to the type size when using your type line gauge to get the number of lines to the page.

For example: The illustrated typewritten copy has 14 lines, averaging 35 characters to the line. 14 x 35 = 490 characters.

The area you want to fill is 16 picas wide. The type you have chosen is 10-point Linotype Baskerville, leaded 2 points. The type specimen book shows you can get 42 characters to the line. 490 characters divided by 42 gives you 12 lines. 12 lines of 12 points (10 points plus 2 points leaded) is 12 picas. You may therefore conclude that 490 characters of 10 on 12 point Linotype Baskerville will occupy a page of 16 picas wide by 12 picas deep.



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In printing offices, scribes were em-
ployed as correctors of the press,
since their experience in bookmaking
made their services valuable; their
familiarity with the handwritten books
developed the good taste which later
was carried into printing, since the
same artistic considerations control-
led the books produced by the new art.
The practice of ornamenting printed
books with painted illuminations con-
tinued until the beginning of the six-
teenth century, although as early as
1480 several books show the first page
```

To aid in averaging the number of characters to a line, draw a pencil line lightly down your manuscript copy, where you believe an average line to end

Finding the Size Type to Use if Copy is to Fit a Given Space

This is a trial and error method but to date the best one known.

1. By reasoning to some extent and by examining the space, determine the size of type you think will most likely fit into the depth of a given type space (say 10-point).

2. By counting the number of characters from a specimen sheet, or by consulting a type table, determine the number of characters of this size and kind of type that will go in a line of the specified width (say 50 characters).

3. Multiply the number of characters by the size of the typeface (50 x 10, or 500 characters).

4. If 500 characters are less than the number of characters in your manuscript copy, try a smaller size. If it is a great deal more than the number of characters in your copy, try a larger size. If it is only a bit more, lead out the type size to fill the space.

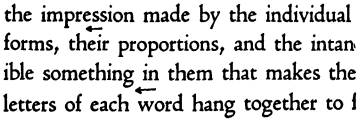
Hint: It will save a good deal of calculating if on knowing the typeface, size and type width you give instructions, before starting the manuscript copy to have the typist set the typewriter line stops to the width of the same number of characters as the typeface, so that the manuscript will run line for line.

For example: If type were to be set in 10 point Bodoni Book, 18 picas wide, and there are 50 characters of this typeface in this width, then the typist should set the typewriter for 50 characters for the average line.

How to Determine Size of Type in a Printed Specimen

If you are shown a printed block of type and asked what the point size of the typeface is:

1. Look for two lines where the descender (the stroke that goes below the line) of a letter such as a "p" on the line above is near to the ascender (the part that goes above the line) of a word containing a letter such as an "h". Bearing in mind the slight amount of space taken up by the shoulder on the "p", determine the space between. If they appear to touch, the type can be said to be set solid. If there is a slight amount of white space, it might be leaded 1 point or 2 or 3 points.



the impression made by the individual
forms, their proportions, and the intan
ible something in them that makes the
letters of each word hang together to

Note the "p" almost touching the "h". This is Eusebius 18-point, leaded 2 points

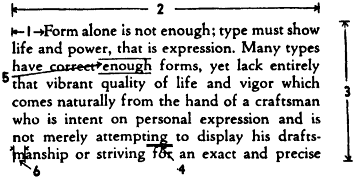
2. You decide it is 10-point leaded one. Place your line type gauge over the block of type. Read down half a dozen lines or more on the 11-point line. If they check across, that's it. If not, try the 10-point or 12-point lines.

3. If a printer's line gauge is not handy, count the number of lines to an inch and divide this total into 72. The result will be the point size of the type, solid, or the type size plus the leading on it.

Printer's arithmetic

A small amount of arithmetic must be mastered by those who elect to work with type. The standard of measurement most used is the pica and the point.

In America, since 1886 we have used the American point system, 72 points to the inch. (To be exact, 72 points are equal to .99648 of an inch.) The height of a line of type is measured in *points.* The width or "measure" of a line is determined in pica ems, called *picas* for short. The width and depth of a block of type is also measured in picas.



Form alone is not enough; type must show life and power, that is expression. Many types have correct enough forms, yet lack entirely that vibrant quality of life and vigor which comes naturally from the hand of a craftsman who is intent on personal expression and is not merely attempting to display his draftsmanship or striving for an exact and precise

1. Ems of Indention. 2. Measure in picas. 3. Depth of type block in picas for books and advertisements, agate lines in newspaper advertising space. 4. Leading—space between the lines, in points or leads. 5. Point size. 6. Set of letter

The French method of measurement is based on the Didot point system. This is .0148 inch = 1 point, as against our .01384 inch. Their point being slightly larger than our own makes for trouble when used with American faces.

The pica is 1/6 of an inch, or equal to 12 points. The word "pica" comes from the old type name for a 12-point type. Formerly, all type had names, such as agate, brevier, pearl, nonpareil. Most of these names have gone. The last named, nonpareil, is still used to denote 6 points of space. The agate, which is 5½ points, is used primarily as a measurement in classified advertising. By making the 5½ point a whisker smaller, they now make 14 agate lines equal one inch exactly.

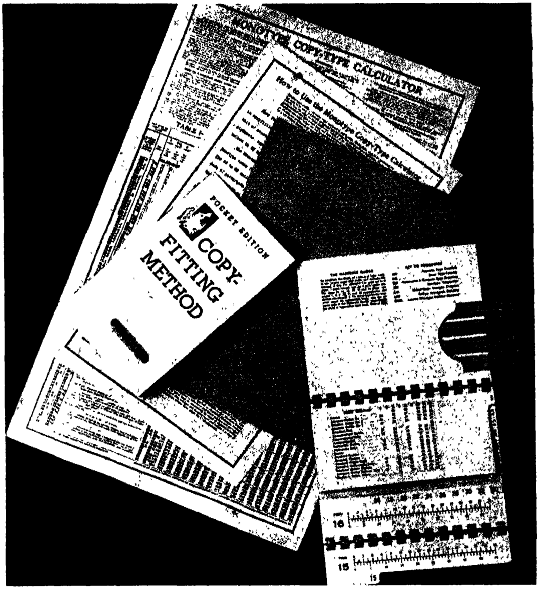
A lead, although it may be 1, 2, 3 or more points thick, as commonly used is 2 points of space between lines. Thus a nonpareil of space inserted between lines is 3 leads for 6 points of space. A lead, besides being a unit of measurement, is also an under-type-high metal rule.

The em is a linear measure derived from the type body used. It is the square of any size of type, that is, 12 12-point ems, or 24 6-point ems would both be two inches wide, or 12 picas. There are as many kinds of ems as there are sizes of type. It is by the number of ems per hour that a composing machine operator sets, that he is judged for his speed. It is also the unit used to compute costs of composition; prices are given as so much per thousand ems.

The en is just one-half an em. To avoid confusion, old-timers in a composing room call an em a "mut" or "mutton" and an en a "nut."

Figuring Ems

The following is a simple method of figuring the number of ems of type in any given type size, measure and depth of type block. For instance, the type is 8-point, 16 picas wide. Multiply 16 x 12 to get the number of points in a line. It equals 192. Then divide this by 8 to


MONOTYPE COPY-TYPE CALCULATOR
How to Use the Monotype Copy-Type Calculator
TABLE
POCKET EDITION
COPY FITTING METHOD

Typefitting tables and methods issued by type-making machine companies and private concerns

get the number of ems in a line. This equals 24. (If the line happens to have a fraction more than an even number of ems, then that fraction is counted as a full em in measuring.) Then multiply by the number of lines used to get your total ems per stage.

With the type mentioned above, it would take little more than 41 lines to make 1000 ems of solid matter, or about 4½ inches in depth, since 8-point type runs nine lines to the inch.

Put into a formula it would be: number of picas in line x 12, divide by size of type = ems per line. Ems per line x number of lines in page = ems in a given page.

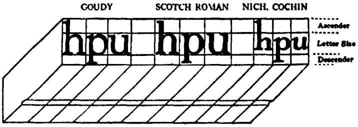
Estimating Emmage in Square Inches Another method, used chiefly for book work, is to estimate emmage in square inches. The table given below is in general use.

Type Sizes Type size, contrary to the layman's idea, is rarely the height in points of the printed face. It is not the *face* of type that is measured, it is the *body* or block of metal that supports the face. Two types having the same *body size* may vary widely in *letter size*, depending upon

BOOK WORK MEASUREMENT—NUMBER OF EMS PER SQUARE INCH

Size of Types	*1 Sq. In.*	*2 Sq. In.*	*3 Sq. In.*	*4 Sq. In.*	*5 Sq. In.*	*6 Sq. In.*	*7 Sq. In.*	*8 Sq. In.*	*9 Sq. In.*	*10 Sq. In.*	*Sq. In. in 1000 ems*
6-point	144.7	289	434	579	723	868	1013	1157	1302	1442	6.94
7-point	105.8	212	318	424	530	636	742	848	954	1060	9.45
8-point	81	162	243	324	405	486	567	648	729	810	12.35
9-point	64	128	192	256	320	384	448	512	576	640	15.63
10-point	51.8	104	156	207	259	311	363	415	467	518	19.29
11-point	42.8	85	128	172	214	257	301	343	385	428	23.34
12-point	36	72	108	144	180	216	252	288	324	360	27.78

the length of the ascending and descending letters. The confusion occurs in not taking into account the height of the invisible non-printing "shoulder" of the typeface that is needed for descenders. Some faces, such as Cloister and Cochin, have very large shoulders, whereas types such as Century, Bookman and Caslon 540 have smaller shoulders.



Same body size but note difference in lettersize between Goudy and Nicolas Cochin

In foundry type the practice is to cast each face on the smallest possible body size. The range of type is from 4, 4½ and 5-point to 144-point. The most common text sizes are: 6-point, 8-point, 10-point, 12-point and 14-point; with 7-point, 9-point, 11-point and 16-point being gradually added. The display sizes most used are: 18-point, 24-point, 30-point, 36-point, 42-point, 48-point, 60-point and 72-point. A few of the more standard faces also come in 84, 96, 120 and 144-point. Some machine faces have odd sizes such as 21, 22, 28 and 34-point. Newspaper text faces confine themselves to the smaller odd sizes of 5½, 6¼, 6¾, 7¼ and 7½-point, the larger sizes being introduced more recently for greater legibility.

Study Your Type Specimen Books A few hours of careful examination of your type specimen books will bring to light a wealth of type information not obtainable elsewhere. In the specimen books put out by type foundries, on pages where typefaces are shown, note that the number of characters in the font is designated with a numbered cap A and lower case a, such as 18-point 11A, 22a; or 30-point 6A, 11a. This gives us the number of cap and lower case a's in the font, and the proportionate number of other characters in that particular face. This proportion, known as a font scheme, is arrived at by the frequency with which individual characters are used in every-day printing.

A full font, or "fount" as the English would have it, is usually given on the same page, showing Roman caps, italic caps, small caps, ligatures, diphthongs, ampersands, punctuation marks and figures.

In Linotype and Intertype specimen books, note the faces and type styles that "run together," such as 6-point Garamond O.S., with its italic and small caps. Or 10-point Kenntonian with Cloister Bold. Most faces are now in what is known as two-letter mats, ranging from 5 to 14-point.

Other helpful information are the lower case alphabets which are given in points and such data as the number of characters to the square inch. The Intertype specimen book shows 8-point Cloister Oldstyle having the length of a lower case alphabet as 91.46 points and lower case characters to square inch when set solid 193. This is particularly helpful when trying to decide which of two types of the same point size will best fit into a given area.

This same specimen page shows a block set solid and set 1-point leaded and 2-point leaded. Below, in a box, is a complete alphabet font showing of Roman caps, Italic caps, small caps, lower case, ligatures, points, parens, mathematical signs, ampersands, pound sterling marks, diphthongs and lining figures, small cap diphthongs and small ampersand, brackets, reference marks, paragraph marks, em and en dashes, oldstyle fractions—⅛ to ⅞—swashes and italic cap and lower case ligatures.

In the back of several specimen books comparative examples are shown together, such as all 12-point faces in one-line specimens, to help you make comparisons.

Showings of ornaments, border slides and Monotype display matrices used for casting ornamental and special designs are frequently overlooked parts of these specimen books. By combining these borders, ornaments and rules, all manner of decorative material can be made.

Holiday borders for Christmas, Easter, Fourth of July, Washington's Birthday, Thanksgiving Day and Hallowe'en are shown in most books, as well as a great variety of flags, shields, eagles, liberty bells, stars, arrows, fists, etc.

Special character matrices are also made of the signs used for astronomical, chemical, chess, commercial, ecclesiastical, mathematical, medical and musical printing.

Printers' type specimen books that are more than type listings show:

1. Sizes of all faces.
2. If they are Linotype or Intertype faces, in what combinations they run.
3. How many fonts are to be had of each style and size of Linotype or Intertype. (In the event of a large job to be produced in a hurry, more than one machine would have to be used, and hence more than one font of the same typeface.)
4. What special characters come with each face, such as swash letters, alternate caps, oldstyle or lining figures.
5. Initials, ornaments and decorative matter, rules, braces, brackets, etc.

ACKNOWLEDGMENTS

Illustrations of men measuring a type character, by courtesy of *Linotype News*.

Quotations in illustrations of characters to the line, size of type and type markings, from "Typologia," by Frederic W. Goudy, published by University of California Press, Berkeley and Los Angeles.

Haberule in copyfitting photograph, courtesy of The Haberule Company, New York.

Illustration of variations of shoulders of type from "Using Type Correctly," written and published by Kurt H. Volk, New York.

TYPE ANATOMY AND THE FOUR CLASSES OF TYPE

Chapter 2

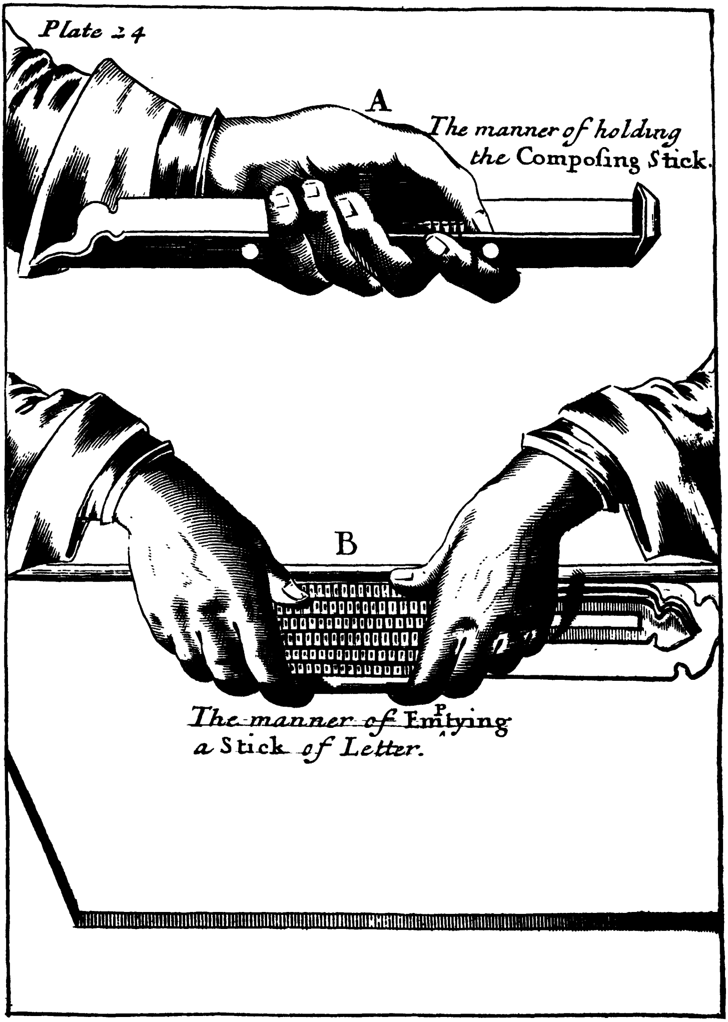


Plate 24
A
The manner of holding the Compoſing Stick.
B
The manner of Emptying a Stick of Letter.

From Joseph Moxon's "Mechanick Exercises" of 1683, The first English treatise on typefounding

The four classes of type: (left to right) Keyboard-composed and slug-cast; hand-composed and slug-cast; hand-composed; and, lastly, the single-type-composed

TYPE ANATOMY
and the Four Classes of Type

THE anatomy of letters, or, as Oswald Cooper called it, their "bones," must be understood as a preface to a knowledge of the machines that make type. All type is made up of an alloy of tin, antimony and lead. Two to six per cent of tin to give it toughness and cement the other metals into a common mass; eight to 17 per cent of antimony for hardness; and 77 to 90 per cent of lead to give type its body. For foundry metals, small amounts of copper or nickel are sometimes added to give greater durability.

Study the accompanying diagram of this foundry type character, the face of which has a nomenclature common to all classes of type. If possible examine a display foundry letter to note for yourself the shoulder, serifs, thick and thin strokes and drive.

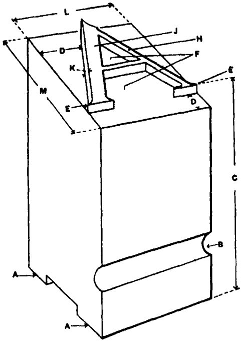
All metal type cast today can be put into one of four major categories:

1. Hand composition (foundry or hand-set type).
2. Keyboard composing and slug-casting (Linotype and Intertype).
3. Single-type composing (Monotype).
4. Hand composition—Slug-casting (Ludlow and the All-Purpose-Linotype or A-P-L).

Foundry Type In a hand composition department the compositor stands before *frames* in which there are cases of type. The standard full-sized case, 32$\frac{3}{16}$ inches long by 16$\frac{5}{8}$ inches deep, is divided into large and small compartments, ranging in size from the lower case "e" compartment to the size of the small boxes that hold characters such as the "z", "x" and "q's".

The words "upper and lower case" come from the old style cases called "news cases," where the practice was to use them in pairs. The case nearest the compositor rested at a slight slope and was for the lower case or small letters, while the cap case was just beyond and above the lower case. Today, a single case, such as the California job case holds the caps and lower case together. One such case holds as much as 45 pounds of type.

Foundry type is cast in single characters on individual bodies and is sold to printers in fonts.



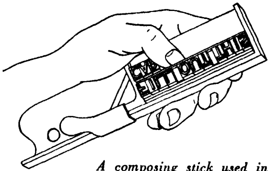
A—Feet. Type that is loosely spaced and leans over when printed is called "off its feet."
B—Nick. Helps compositor to place type right-side-up in stick. Keeps him from using wrong font. French types are nicked on reverse side at top of letter.
C—Type High—or height to paper. .918 inch or approximately 11/12 of an inch.

D—Shoulder. Non-printing area surrounding a character
E—Serif
F—Counter or Void
H—Thin stroke of face
J—Thick stroke of face
K—Neck, Beard or Drive. Made in matrix while casting, rest is made in the mold.
L—Set or Set Width
M—Point Size

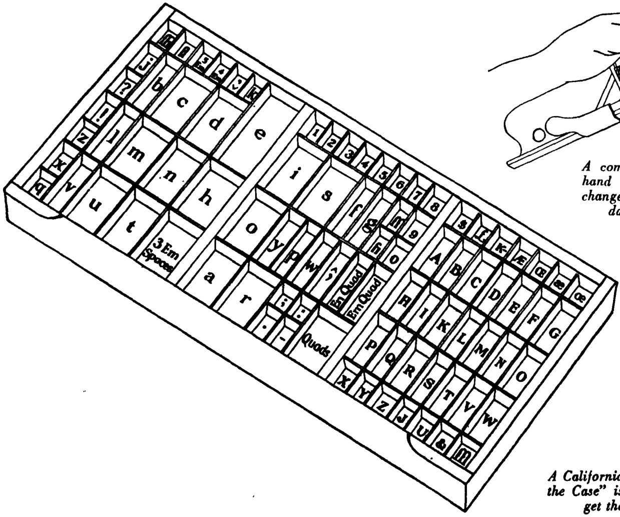
A foundry type character and its nomenclature

The compositor or typesetter holds a composing stick in his left hand and with his right picks up the type characters one at a time and assembles them in the stick, spacing out his words with thin spaces and quads (low, non-printing pieces of type metal). In this way, he justifies his lines, making all lines exactly the same length called for. Modern composing sticks are about 2 in. wide by 10 in. long, are graduated to pica and half-pica settings and have a movable metal bar or "knee" to adjust to the desired measure.

When his stick is filled, the compositor lays the lines in a long, shallow metal tray or galley. The galley is about 24 inches long and normally holds about 20 inches of type.



A composing stick used in hand composition. Little changed in form since the days of Gutenberg



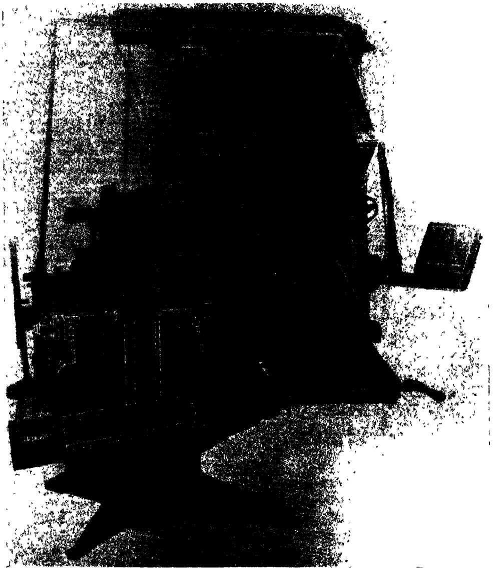
A California Job Case. "Learning the Case" is an excellent way to get the "feel" of type

Keyboard Composing—Slug-Casting

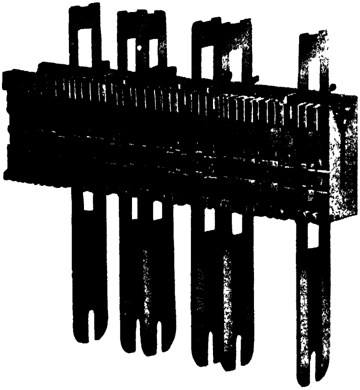
The LINOTYPE and INTERTYPE are slug casting machines, that look very much alike to the layman. They differ in details that are of slight interest to the average designer or type man. It is important to note, however, that when specifying a slug-cast face one should say whether it is Linotype or Intertype, for each of these companies have made different versions of most of the standard typefaces.

These machines, briefly, are typesetting, casting and distributing devices, all three in one machine.

Slug-cast type is set by operating a typewriter-like keyboard on which the touch of a key depresses an escape mechanism allowing a corresponding matrix (mat) to slide down a channel of a magazine and fall into an assembly space. When a row of these mats and their spacebands is collected, the operator touches a lever just below the keyboard and the incised area of the line of mats is brought into contact with molten metal. The metal hardens almost immediately, is trimmed to height and thickness and ejected almost cool enough to touch. These mats by means of an ingenious elevator device are then returned to their proper places in the channels of the magazine, to be used again. It is by means of the different combinations of teeth on the top of the mats that they find their right channels.



A phantom view of a Linotype machine, showing the flow of mats from the time they leave the magazine, to their return



Composed mats and spacebands as they would appear before the casting operation

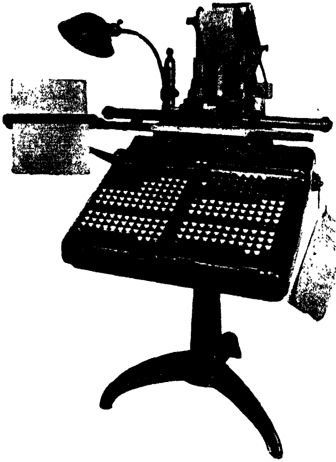
The *magazine* is a large metal case that rests in a sloping position on the top of the machine, containing up to 90 channels which hold the matrices, each letter being in a separate channel resting one above the other.

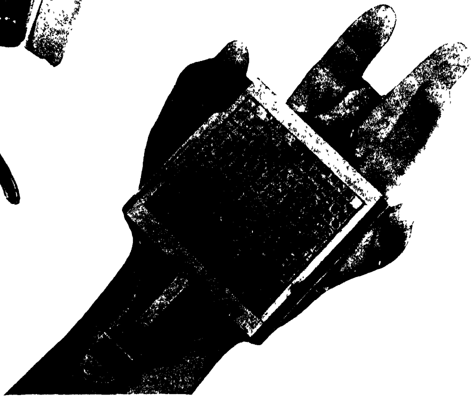
The *spacebands* are wedge-shaped devices which are dropped between words and expand when pressed up from the bottom, thus filling out or automatically justifying the line of type. These bands come in several thicknesses. The thinnest, known as "extra thin," are used when very tight word spacing is required.

The slugs are ejected from the machine into a special galley and, when some eight or ten inches of slugs have accumulated, they are transferred to regular metal galley trays.

In addition to typesetting, these machines are capable of turning out rules and borders by means of slides.

The Linotype and Intertype are widely used for setting straight text matter in newspapers, magazines and general commercial work. These machines also share honors with the Monotype for the setting of book composition.

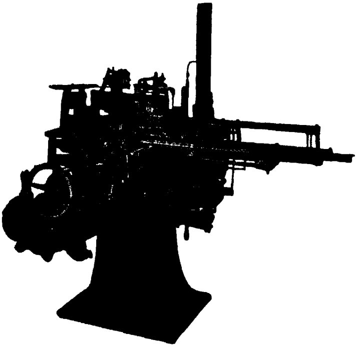




Above: The Monotype keyboard. The ribbon is shown at top center

Right: A matrix case which holds 225 cellular matrices

Below: A Monotype caster



Single-Type Composing and Casting

On THE MONOTYPE, as its name implies, one casts single characters at a time. The Monotype is really two machines, a composition keyboard and a type caster. The operator of the keyboard, by tapping his keys, perforates a strip of paper called the *ribbon*, which passes from one spool to another as the machine is operated and, when completed, looks very like a player-piano roll.

This paper roll is then fed into the caster, the caster being primarily a receptacle for molten metal. The punched holes on this ribbon dictate the action of the casting apparatus, shifting the set of matrices in a matrix case or die case four ways: backwards, forwards and sideways. Each shift presents the face of a different letter to the mouth of the mold, where the letters are cast one character at a time, at a speed of something like 200 or more pieces of type per minute.

The letters come out of the mold on to a galley correctly composed. Spaces that had been indicated by the keyboard operator on the ribbon are cast at the same time as the type, making the justification of lines automatic.

The machine sets type in measures up to 60 picas wide, in sizes from 4 to 18-point, while the Display Type attachment enables the machines to cast up to 36-point. The Giant Caster, in turn, casts up to 72-point.

The material-making Monotype casts rules from 1½ to 12-point in continuous strips, and leads from 1½-point to 6-point.

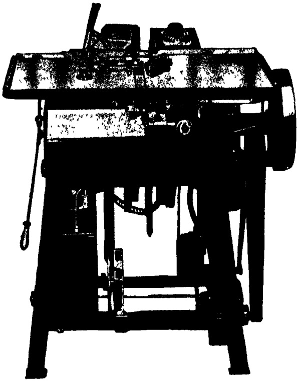
The Monotype is used extensively for book and commercial text composition, tariff work and intricate tabular matter. It is shown to advantage where many changes are expected after type has once been set.

Hand Composition — Slug-Casting THE LUDLOW is a slug-casting machine that is a combination of hand work and a mechanical process. Brass matrices, which are incised with a type character, are assembled by hand and put into a stick. This stick is quite different from the one used by the hand compositor. It consists of a metal frame with a screw at one end which when tightened, holds the Ludlow mats and spaces.

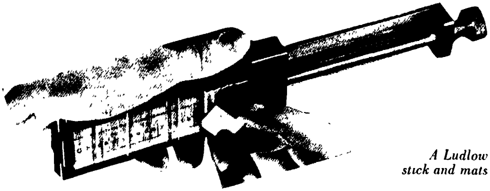
When these mats are spaced to the required length and tightened into place, the stick is placed over an open slot of the Ludlow machine; molten metal is forced up through the slot from beneath and against the matrices, and a slug is ejected. The matrices are then hand distributed back into their cases.

The Ludlow is found in the larger newspaper shops, printing plants and ad composing rooms where its chief use is for display or larger size matter —18 points and over. It is particularly useful where a wide variety of sizes and kinds of type are wanted with only a few lines of each.

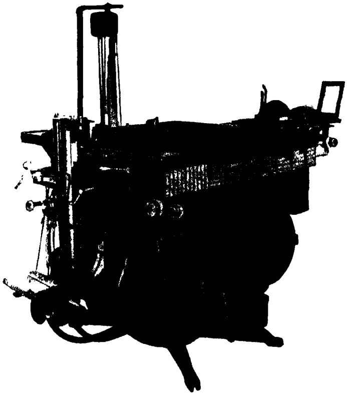
The A-P-L (All-Purpose-Linotype) is made by the Mergenthaler Linotype Company and is similar to the Ludlow in that the matrices are also set by hand from a case. The machine itself is very much the same as the casting part of the regular Linotype except that the slugs, because of their sizes, are ejected into a water-cooled compartment before dropping into a galley. The A-P-L, in addition, has a metal cutting saw to make possible the assembling of complete forms on its working top. The molds are 42 picas long, longer lines are butted together. Like the Ludlow, it can cast from 6 to 144-point.



A Ludlow slug-casting machine



A Ludlow stick and mats



An A-P-L with its work top

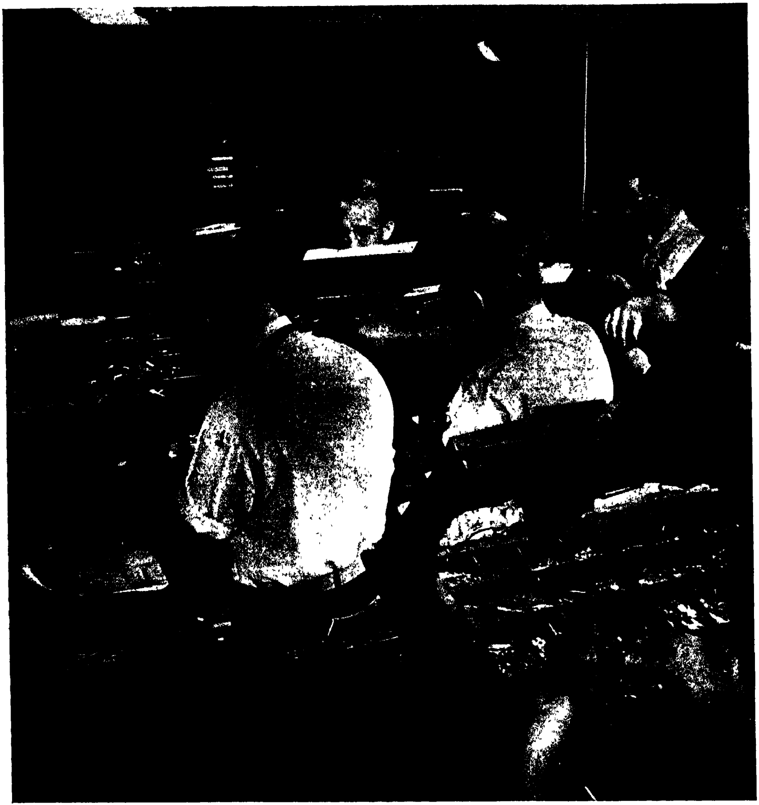
ACKNOWLEDGMENTS

Composing stick illustration, courtesy of The Eastern Corporation, Bangor, Maine.

Illustrations of the Linotype, Mats, Spacebands and A-P-L, courtesy of Mergenthaler Linotype Company, Brooklyn, N. Y.

Illustrations of the Monotype Keyboard, Caster and Die Case, courtesy of Lanston Monotype Machine Company, Philadelphia, Pa.

Photographs of the Ludlow Casting Machine and Stick, courtesy of Ludlow Typograph Company, Chicago, Ill.

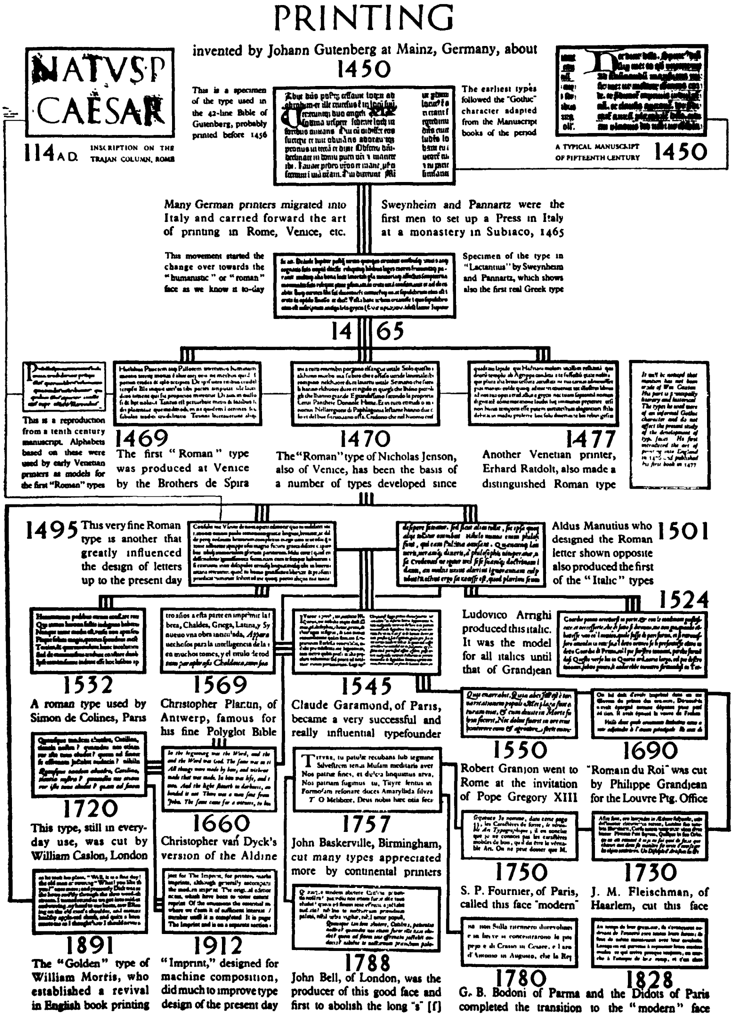


Courtesy of The Composing Room, New York

Hand Composition—Setting Foundry Type by hand has changed little in five hundred years

TYPE FAMILIES
AND THEIR COUSINS AND THEIR AUNTS

Chapter 3



PRINTING

invented by Johann Gutenberg at Mainz, Germany, about 1450

114 A.D. INSCRIPTION ON THE TRAJAN COLUMN, ROME

This is a specimen of the type used in the 42-line Bible of Gutenberg, probably printed before 1456

The earliest types followed the "Gothic" character adapted from the Manuscript books of the period

A TYPICAL MANUSCRIPT OF FIFTEENTH CENTURY 1450

Many German printers migrated into Italy and carried forward the art of printing in Rome, Venice, etc.

Sweynheim and Pannartz were the first men to set up a Press in Italy at a monastery in Subiaco, 1465

This movement started the change over towards the "humanistic" or "roman" face as we know it to-day

Specimen of the type in "Lactantius" by Sweynheim and Pannartz, which shows also the first real Greek type

1465

This is a reproduction from a tenth century manuscript. Alphabets based on these were used by early Venetian printers as models for the first "Roman" types

1469 The first "Roman" type was produced at Venice by the Brothers de Spira

1470 The "Roman" type of Nicholas Jenson, also of Venice, has been the basis of a number of types developed since

1477 Another Venetian printer, Erhard Ratdolt, also made a distinguished Roman type

It will be noticed that mention has not been made of Wm. Caxton. His part is principally literary and historical. The types he used were of an informal Gothic character and do not affect the present study of the development of type faces. He first introduced the art of printing into England in 1476 and published his first book in 1477

1495 This very fine Roman type is another that greatly influenced the design of letters up to the present day

Aldus Manutius who designed the Roman letter shown opposite also produced the first of the "Italic" types 1501

1524 Ludovico Arrighi produced this italic. It was the model for all italics until that of Grandjean

1532 A roman type used by Simon de Colines, Paris

1569 Christopher Plantin, of Antwerp, famous for his fine Polyglot Bible

1545 Claude Garamond, of Paris, became a very successful and really influential typefounder

1550 Robert Granjon went to Rome at the invitation of Pope Gregory XIII

1690 "Romain du Roi" was cut by Philippe Grandjean for the Louvre Ptg. Office

1720 This type, still in everyday use, was cut by William Caslon, London

1660 Christopher van Dyck's version of the Aldine

1757 John Baskerville, Birmingham, cut many types appreciated more by continental printers

1750 S. P. Fournier, of Paris, called this face "modern"

1730 J. M. Fleischman, of Haarlem, cut this face

1891 The "Golden" type of William Morris, who established a revival in English book printing

1912 "Imprint," designed for machine composition, did much to improve type design of the present day

1788 John Bell, of London, was the producer of this good face and first to abolish the long "ſ" [f]

1780 1828 G. B. Bodoni of Parma and the Didots of Paris completed the transition to the "modern" face

Designed by H. A. W. Thomas

Courtesy of The Baynard Press, London

The Development of Printing Type

TYPE FAMILIES
and their Cousins and their Aunts

THERE are many colors on the palette of the working typographer. The seven primary colors or modes of expression are:

THE ROMAN CAPITAL
THE ITALIC CAPITAL
EVEN SMALL CAPITALS
Upper and Lower Case
Italic Upper and Lower
the lower case roman
and the lower case italic

By mixing these primary colors we can make new colors, as in the day of the 15th Century Venetian printer, Aldus, the *Roman cap and Italic lower-case Combination,* or the hen and chicks form of CAPITALS AND SMALL CAPITALS.

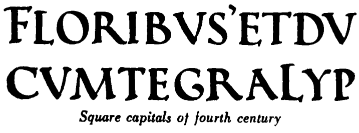
Present-day typographers, Bruce Rogers, for example, achieve unusual colors by using capitals one size smaller than the text. S. A. Jacobs of the Golden Eagle Press mixes the capitals of one face with the lower case of a different but related face, to the pleasure of those who like type experimentation and to the confusion of those who attempt to identify the face. These two practices are not recommended for straight-away, within-the-budget composition.

As white pigment, when added, pales out a color and gives us a shade, so does letter spacing. The letter spacing of roman capitals, italic capitals and even small caps adds further tones to your palette of type colors. (Be warned away from letter spacing lower case roman or lower case italic characters.)

The roman capital (cap), our earliest form, stems from the square and rustic capitals used as handwriting in western Europe from the first to the ninth centuries.

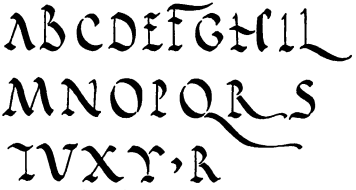
The lower case roman form evolved from the uncial and half-uncial written characters of the fourth to eighth centuries.

These roman forms were first used as a typeface by the printer, Rusch (Strassburg, 1464) and used in a perfected form by the Frenchman, Jenson (Venice, 1470).

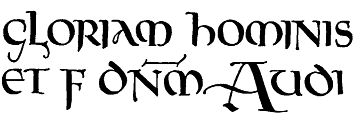


Square capitals of fourth century

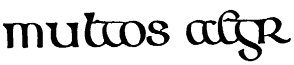
The italic lower case was first used by the great Venetian printer, Aldus, in his edition of Virgil in 1501, and was based on a cursive chancery hand of the period.



Rustic letters of the fifth century



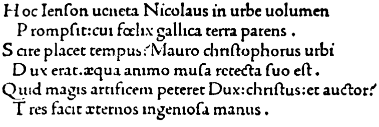
Roman uncials, seventh century



Irish half-uncials, seventh century

The italic lower case was first used in combination with small roman caps. It took 23 years before the first italic capitals were cast. For some 50 years after its creation the italic was highly popular and the text of whole books was composed in it. Subsequently it came to be used as it is at present, chiefly for emphasis or citation.

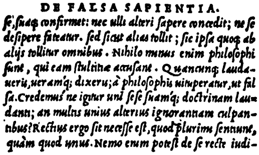
As time went on, printers and designers with type felt the need both for more subtle and for bolder colors. The typefounders obliged with lighter weights, bolder and still bolder weights, as well as condensed and expanded ones to fit the designer's more discerning eyes. The desire for variety produced outlined, inlined, shadow-effect and shaded relatives to this growing family. The feeling to ornament letters created the swash and cursive, flowing italic forms, Thus were type families created.



Hoc Ienſon ueneta Nicolaus in urbe uolumen
Prompſit: cui fœlix gallica terra parens.
Scire placet tempus? Mauro chriſtophorus urbi
Dux erat. æqua animo muſa retecta ſuo eſt.
Quid magis artificem peteret Dux: chriſtus: et auctor?
Tres facit æternos ingenioſa manus.

.M.CCCC.LXX.

Perfected roman of Nicolas Jenson, Venice, 1470



DE FALSA SAPIENTIA.

ſe, ſuaq; confirmet: nec ulli alteri ſapere concedit; ne ſe
deſipere fateatur. ſed ſicut alias tollit; ſic ipſa quoq; ab
alijs tollitur omnibus. Nihilo minus enim philoſophi
ſunt, qui eam ſtultitiæ accuſant. Quancunq; lauda-
ueris, ueramq; dixeris; à philoſophis uituperatur, ut fal
ſa. Credemus ne igitur uni ſeſe ſuamq; doctrinam lau-
danti; an multis unius alterius ignorantiam culpan-
tibus? Rectius ergo ſit neceſſe eſt, quod plurimi ſentiunt,
quàm quod unus. Nemo enim poteſt de ſe recte iudi-

The first "Italic" type, Aldus, Venice, 1501

Today, amongst other uses, this series or family group idea makes it possible for the type man in laying out an advertisement to intersperse letters of the same family of type in the same line, and in doing so to emphasize certain words without changing the essential character of his heading. Experienced book designers needing an exact weight of type to balance a heading or a text block are thankful for the creation of type families.

Novices would be very wise to work in a single family of type, exploring its possibilities, before experimenting with the mixing of faces.

Most typefounders today are filling in the odd sizes of the more used typefaces, thus adding still further to the usefulness of a type family, in particular the 9 and 11-point sizes and, where they had not existed before, the always-useful small caps.

A happy trend of the 'Twenties and 'Thirties was the revival of the initials and type ornaments which were originally used with a typeface. Outstanding were the splendid Caslon and Bodoni ornaments and T. M. Cleland's sympathetically drawn Garamond border designs.

The diagram shown below will give some idea of how one type family has grown.

Font For hand type the *job font* is the smallest assortment of characters of a single size that can be bought. It contains the regular alphabets of roman caps and lower case letters or italic caps and italic lower case letters, plus figures and punctuation marks in proportion to their usage; or, to put it in another way, the quantity of each individual character is included in proportion to the frequency with which it occurs in ordinary printing. This is called a *font scheme.*

The frequency with which a letter appears was painstakingly worked out into a table some years ago by Frederic Nelson Phillips for his book "Type Faces." It was based on the total number of 6,473 characters used in our Declaration of Independence.

e—857	r—422	f—180	y—80
t—628	h—348	m—142	v—72
o—509	d—249	p—136	j—16
n—477	l—224	g—130	k—14
s—475	u—203	w—99	x—9
a—473	c—181	b—94	q—6
i—445			z—4

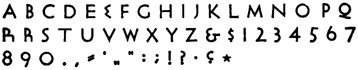
Weight fonts, on the other hand, are sold in quantity, the minimum weight font being a 20-lb. font for 6 to 18-point; 25-lb. font for 20 to 36-point; and 50-lb. font for 42 to 72-point.

The *standard font scheme* for a Linotype or Intertype contains as many as 1500 matrices in one magazine with up to 20 of each character in a single channel. Extra characters are made up to run as *sorts.*

Ludlow has a varying number of characters with each size, from 414 of 10-point to 44 of 144-point.

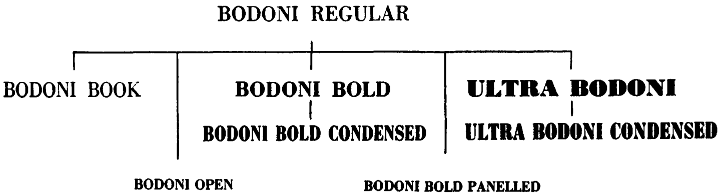
A cap and lower case roman Monotype font with figures and points has 82 characters. The small cap font has 29 more characters, giving us 111 in all, for a roman font. A Monotype matrix case can hold up to 225 matrices.

Alternate Characters To increase the usefulness of a face and to get variety of accent, typefounders have provided alternate characters. These double the usefulness of a type, very much as the addition of a sports jacket to a man's suit gives additional life to his wardrobe.



A B C D E Ɛ F G H I J K L M N O P Q
R R S T U V W X Y Z & $ 1 2 3 4 5 6 7
8 9 0 . , ' ' " " : ; ! ? · ¿ ★

Note alternate "E" and "R" characters in the font of A.T.F. Pericles



Type Size Range

OF

Garamond Old Style

D. B. Updike, in his "Printing Types," describes the Garamond roman fonts as having "a certain conscious elegance in design," as well as being "wonderfully beautiful, clear and open. The very small loops to the e's and the narrow a's are characteristic, as are capitals that are large relatively to lower case letters." Of the italic he says it has "a delightful unconventionality of design . . . and precision of line that marks it as French."

Claude Garamond, or Garamont, was a Parisian 16th century punch cutter and typefounder. Disappointingly little is known of his life, other than that he was an apprentice of the master typographer Geofroy Tory and that he was looked upon by his contemporaries as the most famous type designer and punch cutter of his time.

The original steel punches and copper matrices made and used by Garamond (particularly his roman and italic designs) are considered one of the national treasures of France and are kept in a special room in the Imprimerie Nationale at Paris.

Garamond's roman letter was influenced by that of Nicolas Jenson, made some 70 years before. When first used it was called the "white" letter, as contrasted with the gothic "black" letter then in use. Its introduction was a death blow to the gothic letter form and it continued in popularity in Italy, England, Holland and Germany until the end of the 18th century.

His italic he admits modeling on the Aldine Italic.

Garamond's roman and italic types were cut in 4 sizes in 1540. They were called "caractères de l'Université," meaning the types commonly used by printers of Paris in the middle of the 17th century.

As the result of a lately discovered specimen book in the Mazarin Library in Paris, the face we now know as Garamond has been found to be really the work of Jean Jannon, made some 60 years after the death of Garamond. The italics are the work of Robert Granjon of Lyons. It is believed that Jannon worked with Garamond's alphabet as his pattern, sharpening up the serifs and the capitals. The 1592 type specimen sheet of Berner and Egenolff, which names the punch cutter of each face shown, is the earliest known showing of the Garamond types.

The Linotype Garamond was designed by E. E. Bartlett, and the Monotype Garamont was designed by Frederic W. Goudy after Claude Garamond. The Ludlow Garamond is based on the Berner and Egenolff showing.

AMERICAN TYPE FOUNDERS
6 to 72 point
Italic 6 to 48 point

INTERTYPE CORPORATION
6 to 48 point
Italic 6 to 24 point

LANSTON MONOTYPE
Garamont No. 248
6 to 72 point

American Garamont No. 648
6 to 12 point

LUDLOW TYPOGRAPH
8 to 72 point

MERGENTHALER LINOTYPE
6 to 36 point
Italic 6 to 30 point

Garamond No. 2
6 to 12 point

Garamond No 3
6 to 42 point
Italic 6 to 14 point

6 PT. (S C) tAp
tAp 6 PT
8 PT (S C) tAp
tAp 8 PT.
10 PT (S C) tAp
tAp 10 PT
12 PT (S C) tAp
tAp 12 PT
14 PT (S C) tAp
tAp 14 PT
16 PT tAp
tAp 18 PT (S C)
18 PT tAp
tAp 24 PT
30 PT tAp
tAp 36 PT.
42 PT tAp
tAp 48 PT
60 PT tAp
tAp 72 PT.

Type illustrated on the right is A.T.F. Garamond Old Style
S.C. = small caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ&$1234567
890abcdefghijklmnopqrstuvwxyzfffiffiflffl.:,;-''!?()—

Oldstyle Figures

1234567890

Supplementary Ligatures

QU Qu f ff fa ffa fe ffe ffn fo ffo fr ffr fs ffs ft fu ffu fy ct st [ ]

Characters in Complete Font Small Caps

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z & $ 1 2 3 4 5 6 7 8 9 0 a b c d e f g h i j
k l m n o p q r s t u v w x y z ff fi ffi fl ffl . : , ; - ' ' ! ? ( ) —

Oldstyle Figures

$ 1 2 3 4 5
6 7 8 9 0

Swash Characters

A B C D E G L M N P QU Qu
R Th Y e g k n r z ct st [ ]

Complete font of Ludlow Eusebius with supplementary characters

Sorts Resting in a box at the operator's right are less frequently used extra characters. They are set in the assembler of the Linotype or Intertype machine by hand. The following are to be found in this size of Bodoni Book. They are commonly known as "running pi."

½ ⅞ [ ] @ † ‡ *1234567890*

Oldstyle and Modern Figures Figures can be had in oldstyle and modern versions. The first named is a boon to those who are partial to colonial typography. These are the picturesque arabic numerals that bookkeeper-minded folks complain "jump up and down on a line." Oldstyle figures went out of vogue about the time the long ſ disappeared but, unlike it, they reappeared about 1843 and have been with us ever since.

The modern or lining figures are shown in the font above with the regular characters. The oldstyle figures, both roman and italic, are shown as alternate characters.

Oldstyle figures are not advisable for tabular work. In all cap lines use modern figures, since they align both at top and bottom. Oldstyle figures are a better choice in lines of small caps.

Swash Letters To help give movement, color and variety to a page, there are the always useful swash caps and swash lower case characters. They are made in several faces, the most used being Cloister (or Eusebius), Caslon O.S., and Garamond. The first-named is illustrated above.

The cap swashes are used chiefly for the beginning or end of a word, the position of the flourish indicating where the cap or lower case swash might best be used. It is rare that a swash works well in the middle of a word. Too many swashes, of course, tend to make reading difficult.

Fractions There are two forms of fractions: the one number above the other, known as *en set* fractions, and the upper left, lower right variety called the *em set* fractions. Fractions usually "run pi" on slug casting machines.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{3}$ $\frac{2}{3}$ ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔

Quaint Characters To help recreate the feeling of 18th century printing, alternate characters may be obtained in faces like Caslon and Baskerville. The long *ſ* and ſ used for the character "s" was common in America and England until the last quarter of the 18th century. The change came coincidently with the trend away from the wig, three-cornered hat, knee breeches, stockings and buckled shoes in masculine dress. Benjamin Franklin, in 1786, in a letter, wrote: "the Round s begins to be the Mode and in nice printing the long ſ is rejected entirely."

ſ ſſ ſſl ſſi ſb ſh ſk ſl ſi ſt ct   *ſ ſſ ſſl ſſi ſb ſh ſk ſl ſi ſt ct*

Quaint characters for use with A.T.F. Caslon Old Style No. 471 in common use during the time of William Caslon, 1722 to 1766

Type Size Range

OF

Caslon Old Style

(with long descenders)

When Caslon types are studied closely, they will be found to be individually not perfect, but their effect in mass is harmonious and comfortably "right." "To the designer's eyes," says W. A. Dwiggins, "they have, taken as individual patterns, an inevitable quality, a finality of right construction that baffles any attempt to change or improve."

William Caslon, born in 1692, was as a lad apprenticed to an engraver of ornamental gun locks and barrels in London.

When he was 24, he set up his own shop to do silver-chasing and cut tools for bookbinders. About four years later, in 1720, some of his patrons advanced him 500 pounds to set up a typefoundry. It was not until 1734, however, that he issued his first specimen sheet. From the first his types were admired and bought, stopping the importation of Dutch types then used widely in England, for Caslon's font had a delicacy of modeling and a variety of design that were possessed by few Dutch types.

In 1722 he cut the English font of roman and italic, the model of what we now call Caslon Old Style or Old Face.

William Caslon died in 1766 at the age of 74, leaving a typefoundry that under the name of H. W. Caslon & Co., Ltd., still carries on in London.

Caslon's types were brought to America by our first printers and dominated our printing until well into the end of the 18th century. Their use on such documents as the "Declaration of Independence" has firmly identified them with our colonial and federal periods. The introduction of the "modern" roman types eclipsed their use for about 50 years, but they were revived in England in 1844 by Charles Whittingham of the Chiswick Press in his now famous "Lady Willoughby's Diary."

Caslon type was first cast in America in 1857. Its revival here is credited to Arthur B. Turnure, founder of *Vogue*, and Walter Gilliss, printer of that magazine. Its use did not become general until after 1895 when Henry Lewis Bullen gave it, in a new specimen, the historic name of Caslon. Prior to that date it had been called merely "Old Face" by the Caslon Foundry and "Old Style" in America.

AMERICAN TYPE FOUNDERS
Caslon Old Style No. 471
6 to 72 point
Italic 6 to 48 point

CONTINENTAL TYPE FOUNDERS
Original English Caslon
6 to 72 point
Italic 6 to 48 point

INTERTYPE CORPORATION
6 to 30 point
Italic 6 to 24 point
Caslon Old Face
18 to 30 point

LANSTON MONOTYPE
Caslon O.S. No. 337
7 to 36 point
Italic 6 to 36 point

LUDLOW TYPOGRAPH
True Cut Caslon
8 to 72 point
Caslon Light
6 to 72 point

MERGENTHALER LINOTYPE
7 to 36 point
Italic 7 to 30 point
Caslon Old Face
6 to 84 point
Italic 6 to 72 point

6 PT. (S.C.) tAp
tAp 6 PT
8 PT. (S.C.) tAp
tAp 8 PT
9 PT tAp
tAp 10 PT. (S.C.)
10 PT tAp
tAp 11 PT
11 PT tAp
tAp 12 PT (S.C.)
12 PT tAp
tAp 14 PT (S.C.)
14 PT tAp
tAp 18 PT (S.C.)
18 PT tAp
tAp 22 PT
24 PT (S.C.) tAp
tAp 24 PT
30 PT (S.C.) tAp
tAp 30 PT
36 PT tAp
tAp 42 PT
48 PT tAp
tAp 60 PT.
tAp 72 PT.

Type illustrated on the right is A.T.F. Caslon Old Style 471
S.C. = small caps

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff *FA PA TA VA WA YA Th Wh*

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

Linotype Baskerville one-letter and two-letter logotypes and special characters made for close-fitting, that can be had in addition to the regular logotypes

Ligatures Perhaps the most overlooked and handsomest gift of the founder to the typographer is the ligature, logotype or tied letter that comes with most fonts. These were made to overcome the deficiencies of narrow characters, which in combination do not fit well together. When properly used they help make words ripple in a line. Unfortunately, the exigencies of typesetting today make compositors and operators forgetful or perhaps I should say, blind, to these accessories to fine composition.

Superior and Inferior Letters The superior letter in text composition is today an almost forgotten device, although it was common enough a century or two ago. Because it has come to look strange to the eye of a 20th century reader, when now used it seems almost an affectation. Superior and inferior letters are in everyday use, however, in scientific and technical composition.

H_x H_n H^n H^A H^2

Reference Marks Every font has its complement of indices or reference marks as well as superior and inferior figures. The asterisk, dagger and double dagger show to best advantage with oldstyle faces. The superior figures look best with modern faces.

* ‡ † § || ¶ ☞

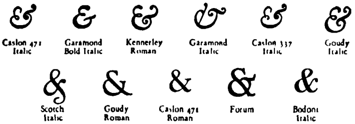
Section Braces come in a three piece or in single piece form. The single piece section braces are made in lengths from one to twenty-one picas.

Parentheses and Brackets come in all fonts of type and, like leaders and dashes, vary with the size, style and weights of the face. In describing them, the left "paren" or "bracket" is known as an "open paren" or as an "open bracket," the right character being the "close paren" or "close bracket."

( ) [ ]

Ampersands Characters representing the Latin word "et," meaning "and," are known as ampersands, or short ands. In some of the older italic ampersands, the E and T are easily distinguishable. They are most often seen in company names where their use (of the italic form in particular) lends dignity to the name. The word ampersand is derived from the mixed Latin and English phrase, "and-*per-se*-and."

Diggings From Many Ampersandhogs, published in 1936, was a "Typophile" book, entirely devoted to the subject.



Foreign Language Types can now be had for almost every civilized tongue. Some of the available though lesser-known faces are Anglo-Saxon, Esperanto, Icelandic, Korean, Lettish, Ruthenian, Turkish, Welsh and Chinese Phonetic.

Leaders and Dashes are made in all sizes. The Intertype 14-point leaders illustrated below also come in 6, 7, 8, 9, 10 and 12-point. Hyphen and dot leaders vary in width, depending on the figure and em size as well as the weight of the face with which they are to be used.

- ....
(Hyphen) One to En, Two to Em (Dot) Three to En, Six to Em

-- ---- ------------------------------ . . . .
(Hyphen) Two to En, Four to Em (Dot) One to En, Two to Em

--- ------ ....
(Hyphen) Three to En, Six to Em (Dot) Two to En, Four to Em

This is an en dash: – This is an em dash: —
This is a 2-em dash: —— This is a 3-em dash: ———

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz fiflffffiffl $1234567890 .,-'':;!?
ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEGMPT abcdefghijklmn
opqrstuvwxyz gy gg ct fiflffffiffl $1234567890 :;!?

A complete font of 12-point Monotype Deepdene, designed by Frederic W. Goudy

Type Size Range
OF
Bodoni Regular

Giambattista (John Baptist) Bodoni, in the preface of his "Manuale Tipografico," published posthumously in Parma, 1818, says: "From the perfection of the punches in the beginning comes the polish of the well-cast letter, which should shine like a mirror on its face . . . the beautiful contrast as between light and shade which comes naturally *from any writing done with a well-cut pen held properly in the hand.*"

It is this "light and shade" that is most characteristic of Bodoni's later faces, the ones we know as Bodoni. He refined the serifs of his capitals to the same weight as the thin strokes of his letters, made them perfectly flat and at right angles to the letter proper, and exaggerated the thickness of his thick strokes and the thinness of his thin strokes.

Bodoni, the son of a printer, was born in the little north Italian town of Saluzzo, near Turin, in 1740, the same year in which Caslon set up his typefoundry to cut his beautiful Old Style letter. At 18 he became a compositor in Rome at the noted press of the Propaganda Fide (Propaganda of the Faith). At 28 he accepted the directorship of the Press of the Duke of Parma, where he was given a free hand. His early work was greatly influenced by the then current French style of typography and the type designer Pierre Simon Fournier but, by constant experimentation, in 1788 he evolved a complete innovation of the roman letter and in so doing became the father of the "modern" roman type.

The new letter, undisguisedly influenced by the work of steel engravers—sharp, clear, clean-cut and precise—caught on almost instantly; so much so that by 1805 and for almost 50 years thereafter not a typefounder in the world was casting oldstyle roman types.

As a printer, his later books, printed in large type with wide leading and generous margins on large pages almost devoid of ornamentation except for a decorative folio, are high marks in typography, and have few equals. He showed a partiality for italic for titles and display lines, as well as in the text, and a penchant for using an ascending initial.

Napoleon Bonaparte was his friend and patron and allowed him a yearly grant of 3000 francs. A few months before his death, Napoleon nominated him a Chevalier de la Réunion and sent him a gift of 18,000 francs to aid him in the issuance of the French Classics.

Bodoni's wife, a very able woman, completed his now renowned "Manuale" in 1818, five years after his death.

AMERICAN TYPE FOUNDERS
6 to 72 point

BAUER TYPE
Bodoni Roman
8 to 42 point

Bodoni Title
42 to 72 point (caps only)

CONTINENTAL TYPE FOUNDERS
Firmin Didot
12 to 96 point

INTERTYPE CORPORATION
6 to 36 point
Italic 6 to 24 point

LANSTON MONOTYPE
Bodoni No 175
5 to 36 point

Bodoni No 375
6 to 72 point

LUDLOW TYPOGRAPH
Bodoni Light
12 to 42 point
Italic 12 to 48 pt

True Cut Bodoni
12 to 48 point

Bodoni Modern
6 to 72 point

MERGENTHALER LINOTYPE
6 to 72 point

Type illustrated on the right is A.T.F. Bodoni
S.C. = small caps

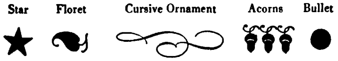
6 PT (S.C.) tAp
tAp 6 PT.
7 PT tAp
tAp 8 PT (S.C.)
8 PT tAp
tAp 9 PT (S.C.)
9 PT. tAp
tAp 10 PT (S.C.)
10 PT tAp
tAp 11 PT
12 PT (S.C.) tAp
tAp 12 PT
14 PT (S.C.) tAp
tAp 14 PT
18 PT tAp
tAp 24 PT
30 PT tAp
tAp 36 PT.
42 PT tAp
tAp 48 PT
60 PT tAp
tAp 72 PT.

Accent Marks The following Monotype table shows accents most commonly used in modern foreign languages.

Anglo-Saxon:	Þ Ȝ ð þ ȝ
Bohemian	Á Č Ď É Ě Í Ň Ó Ř Š Ť Ú Ů Ý Ž á č ď é ě í ň ó ř š ť ú ů ý ž
Brazilian:	Á Â Ã Ç É Ê Í Ó Ô Õ Ú Ü á â ã ç é ê í ó ô õ ú ü
Croatian.	Ć Č Š Ž ć č š ž
Danish:	Ø ø
Dutch:	Ÿ ÿ
Finnish:	Ä Ö a o
French:	À Â Ç É È Ê Ë Î Ï Ô Ù Û Ü à â ç é è ê ë î ï ô ù û ü
German:	Ä Ö Ü ä ö ü
Hungarian:	Á É Í Ó Ö Ő Ú Ü Ű á é í ó ö ő ú ü ű
Italian:	Á À É È Í Ì Î Ó Ò Ô Ú Ù á à é è í ì î ó ò ô ú ù
Icelandic:	Á Ð É Í Ó Ö Ú Ý á é í ó ö ú ý ð
Lithuanian:	Ą Č Ę Ė Į Š Ų Ž Ū ą č ę ė į š ų ž ū
Norwegian:	Ø' ø
Polish:	Ą Ć Ę Ł Ń Ó Ś Ź Ż ą ć ę ł ń ó ś ź ż
Portuguese:	Á Ã Ç É Ê Í Ó Ô Õ Ú á ã ç é ê í ó ô õ ú
Roumanian·	Â Ă É Ê Ĕ Î Ĭ Ó Ş Ţ â ă é ê ĕ î ĭ ó ş ţ
Slavonic:	Á Ä Č Ď É Í Ĺ Ľ Ň Ó Ô Š Ť Ú Ý Ž á ä č ď é í ĺ ľ ň ó ô š ť ú ý ž
Spanish:	Á É Í Ñ Ó Ú Ü á é í ñ ó ú ü
Swedish:	Å Ä Ö å ä ö
Welsh:	Â Ä Ê Ô Û Ŷ Ÿ â ä ê ô û ŷ ỳ

Commercial and Mathematical Signs Emblems, telephones, Maltese crosses, eagles, election symbols, flags, stars, as well as astronomical signs, medical signs, copyright, music types, reverse types for offset lithography—these are but a sampling of the many signs that can be found in the back part of typefounder specimen books.

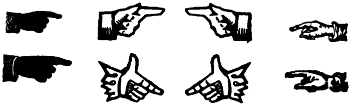
Printer's Flowers This is the name given to type ornaments—the decorative material out of the composing room, ornaments that were designed for use as borders, "spots" on pages and covers, for headbands, to make borders around initial letters, and for all-over patterns. Often overlooked are the possibilities in ornaments that follow type styles, traditional ornaments that go with the Caslon, Bodoni, Garamond and Goudy faces and modern ornaments that complement our present-day faces.



A study of the book printing of Fournier le jeune (1712-1768) will show the use of type ornament at its best.

The meaningless form of ornament should be used sparingly, whereas initials and ornaments related to a typeface or family can do much to heighten "period" copy.

Indicators Indicators, also known as *mutton fists* or *index marks,* are not over-subtle as attention getters, but their many obvious uses make them a valuable typographic aid. Will Bradley designed the quaint eye-catchers shown in the center below. These are known as *chap hands,* and are admirably suited to broadsides.



ACKNOWLEDGMENTS

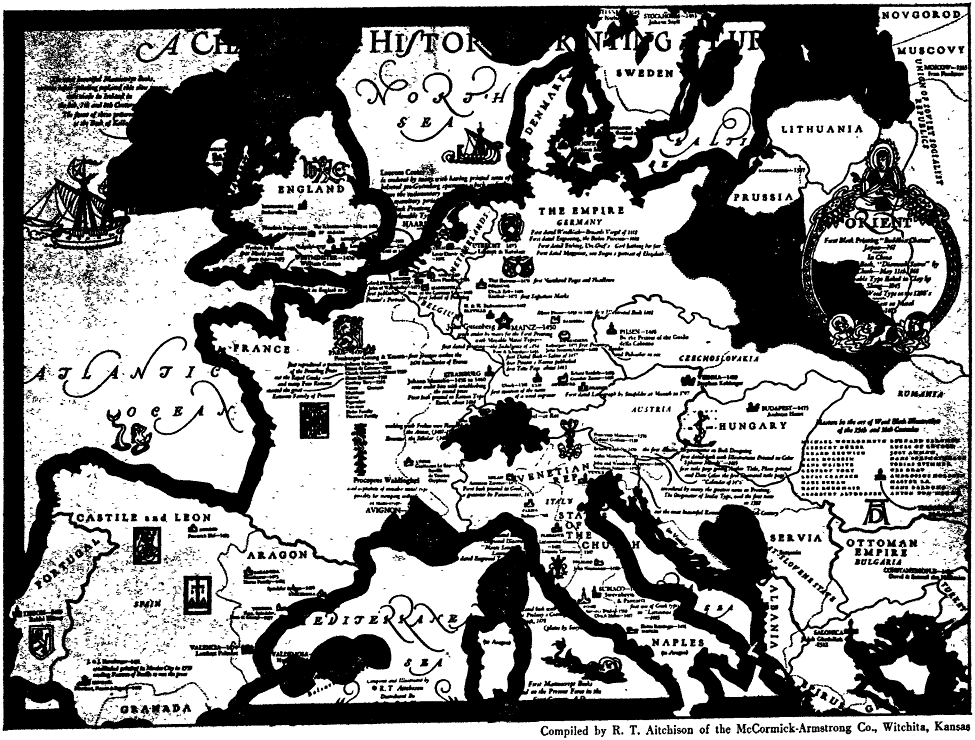
Illustrations of Square Capitals, Rustic Letters, Uncials and Half-Uncials are from an article in ARS TYPOGRAPHICA, Volume II, No. 3, "The Roman Alphabet," by Frederic W. Goudy. Illustration of Ampersands, Printers' Flowers and Indicators are from the 3rd Advertising and Publishing Production Yearbook.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz fiflfffiffl , . - ; ' : ' ! ? ( ) @ ℔ & £
abcdefghijklmnopqrstuvwxyz fiflfffiffl , . - ; ' : ' ! ? ( ) @ ℔ & £
$1234567890 æœÆŒ ***æœÆŒ $1234567890***
ÆŒ& [ ] * † | ‡ || § ¶ — —— ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Complete font of Intertype Bodoni Regular

TYPOGRAPHIC NICETIES

Chapter 4



Compiled by R. T. Aitchison of the McCormick-Armstrong Co., Witchita, Kansas

TYPOGRAPHIC NICETIES

IT is the typographer's meticulous attention to the "tremendous trifles" or the "little details" that lifts so-so typography into the more distinguished class. "To make a thoroughly good book out of a lot of jumbled manuscript," said Theodore L. DeVinne, "to select a type appropriate to the subject; to determine its size so that it shall be in fit proportion to the margin; . . . to use paper, bindings and lining papers so that they will be suitable to the print; to space lines neatly . . . so that any reader can see at a glance that the whole book is the work of a disciplined hand and an educated taste, and that proper subordination has been maintained in all the little details, from the spaces between the words to the margins around the page; these I think, call for more skill, more of experience, than are to be shown in the most difficult pieces of ornamental typography."

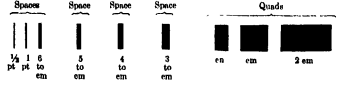
The skillful manipulation of space—word, letter or line —is the least obvious to the reader, but is perhaps the single most important of the typographic niceties.

The principles of word and letter spacing have come down to us by a refining process that took 500 years. With improvements in type casting and type-casting machines, we have progressed nearer and nearer to the ideal of perfectly fitted words, even toned type blocks.

What rules we have of line spacing and margin spaces, however, only serve as starting points.

What appeared right to the eye of a William Morris, or, more recently, a Benjamin Sherbow, may seem awkward or stodgy to us today. It is in the direction of leading and margins that modern designers have experimented most.

Spaces, leads and quads are used to space out all type matter while *furniture* (large pieces of under type high material) is used by the makeup man to space out for margins.



Brass and copper are used for ½ and 1-point spaces in hand-set composition. They are much stronger than lead and do not become damaged as easily. They are also used for very exact spacing and justification in hand-set tabular and display typesetting.

Letter Spacing Space between characters, known as letter spacing, ranges from a copper half-point space, or hair space (less than 7/1000's of an inch) for the fine spacing of lower-case characters, when necessary for the justifying of a line, to em and even 2 em spaces of capitals. One practice the novice is cautioned against is that of asking for the letter spacing of lower case characters. It is only in very exceptional instances, such as its use in narrow measures, where it is ever justified. Letter spacing of caps and of small caps, however, is a much used device for getting additional "color" into a heading or running head. Its art takes a sensitive and practiced eye to correct the too-close-together feeling you sometimes get on first seeing a tightly set line. More space should be used between vertical letters than between slanting, round or open letters. It should be treated as a lettering man spaces out his letters, putting an equal amount of "air" between characters.

CAPITALS SET SOLID

CAPITALS LETTER-SPACED
2 POINTS

CAPITALS LETTER-SPACED
OPTICALLY

ITALIC CAPITALS SET SOLID

*ITALIC CAPS LETTER-SPACED
2 POINTS*

*ITALIC CAPS LETTER-SPACED
OPTICALLY*

SMALL CAPITALS SPACED SOLIDLY

SMALL CAPS LETTER-SPACED 2 POINTS

SMALL CAPS OPTICALLY
LETTER-SPACED

Unless needed to justify
short measures, never letter-
space either roman *or italic
lower case letters*

Letters should be close fitted to give substance, "color" and readability to a block of copy. Note by contrast how wishy-washy a page of open-fitted, light-faced type can be.

Word Spacing The ideal of all good composition is an equal amount of space between words. While this cannot always be achieved, it is the goal to strive for. The normal space between words is 3 to em spacing. Where tighter spacing is required, 4 to em or 5 to em spaces are sometimes employed.

The en, em and 2 em quadrats (commonly called quads) are used to fill out portions of lines, such as the beginning (the indention) or end of paragraphs.

██Even█spacing█between█words█is desirable███It█is,█however,█impracticable█to█adopt█a█standard█space█for all█styles█of█type.█████████

SPACES AND QUADS

Two regular em quads are used for indention or to start the paragraph in this illustration.

Spaces between words are 3 to em spaces.

Spaces used at end of first sentence are three 3 to em spaces.

To fill out the end of the line—a 6 to em space, two regular em quads and three regular 2 em quads are used, in the order named.

Note: The solid black areas shown in this illustration, of course, do not print, for they are below type high. When they do occasionally come up, due to faulty lockup, they are called "work-ups."

When words are to be read at a distance, as in billboards, posters or car cards, they should be more widely spaced than when type is held at a normal reading distance.

It is also true that extra wide leading of lines can stand looser word spacing. Space between sentences should be a little more than that allowed between words. In careful hand setting of type, in starting new sentences no more than a regular word space is used for first characters such as T, V, W and Y, for the open left side of the letter gives the extra space needed. Wide spacing of words cause ugly "rivers" of white that appear to wriggle down a page.

This line is hair-spaced.
This line is spaced with 5 to em spaces.
This line is spaced with 4 to em spaces.
This line is spaced with 3 to em spaces.
This line is spaced with en quads.
This line is spaced with em quads.

Leading Leads are strips of type metal put between lines of type to get additional white space. This is known as leading or "leading out." Thin cardboard is sometimes used for leads finer than 1 point.

Some faces require less leading than others, such as Linotype Caslon Oldface, A.T.F. Caslon 471, Monotype Caslon 337 or Ludlow's True Cut Caslon. Because of their big shoulders and long descenders they require less space than faces such as Bodoni. A basic rule is that leading of lines that are of the same point size and measure should be uniform throughout a page. If a page is leaded too much it will appear striped, and, if there is too little leading, the solid "color" will make for difficult reading. If you have any doubt about the correctness of your leading, test it by turning your page upside down and studying the appearance of the composition.

A minimum to maximum leading guide given by Benjamin Sherbow in his "Effective Type Use For Advertising," which applies to oldstyle and roman faces, is:

6-point type—solid to 1 point
8-point type—solid to 2 points
10-point type—solid to 4 points
11-point type—1 point to 4 points
12-point type—2 points to 6 points
14-point type—3 points to 8 points

Sans serif and square serif faces can stand liberal leading—about half again as much as the regular oldstyle and roman faces.

The blacker the typeface in mass, the greater the leading; the lighter or "blonder" the type, the less leading. Too much space between lines of light type gives the reader the impression that the page is falling apart.

Space Between Paragraphs If paragraphs are indented, there is usually no need for extra space between paragraphs. If they are flush, or no-indention paragraphs, it is necessary to put some space between them, the amount being governed by the shoulder on the type and measure of line. A common practice is to use approximately one-half the height of the type; for example, 6 points of space between 12-point lines.

Type Lengths or Measures A *proper* length of line is proportionate to the type size used and the leading used with it. One's decision is also very dependent on the character of the typeface. The larger the body and the wider the typeface, the longer the type line may be.

Edmund G. Gress preferred the old formula of using 39 characters or an alphabet and a half of lower case letters. This gives the following type line lengths:

8-point—14 picas
10-point—15 picas
11-point—16 picas
12-point—19 picas
14-point—22½ picas

The average measure is today longer than in the days of Gress and Sherbow, and the alphabet and a half formula can, I feel, be stretched to two alphabets. As a general rule, lines containing less than 30 characters or over 60 should be avoided. One sure proof that a type measure is overlong is the tendency of the eye not to want to read out to the end of the line, or difficulty in locating the first word of the succeeding line.

For book composition, Matthew E. Luckiesh and Frank K. Moss, in their studies in conjunction with the Linotype people, show that 11-point type leaded 3 points and set 21 picas gives the most readable conditions.

The present-day tendency to greater leading of lines is caused in part by the newer type designs that are leaner in set or more condensed. This type of letter can take more line spacing.

AMERICAN TYPE FOUNDERS
Bernhard Gothic Medium
6 to 144 point
Italic 6 to 72 point
Spartan Medium
8 to 120 point
Italic 8 to 72 point

BALTIMORE TYPE
Airport Gothic
6 to 48 point

BAUER TYPE
Futura Medium
6 to 84 point
Oblique 8 to 48 point
Futura Book
8 to 48 point

CONTINENTAL TYPE
Kabel Light
6 to 96 point
Italic 6 to 48 point
Kabel Bold
6 to 96 point
Italic 6 to 48 point

INTERTYPE CORPORATION
Vogue Bold
6 to 60 point
Oblique 6 to 24 point
Futura Book
6 to 14 point
Futura Medium
6 to 18 point
Oblique 6 to 14 point

LANSTON MONOTYPE
Sans Serif Medium No. 331
6 to 72 point
20th Century Medium No. 605
6 to 72 point

LUDLOW TYPOGRAPH
Tempo Medium
6 to 72 point
Italic 8 to 48 point

MERGENTHALER LINOTYPE
Metrolite
6 to 144 point
Metro Medium No. 2
6 to 144 point
Italic 6 to 24 point
Spartan Medium
6 to 24 point

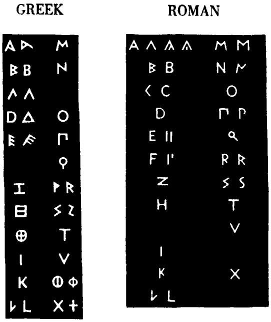
Type illustrated on the right is Bauer Futura Medium

6 PT tAp
tAp 8 PT.
9 PT. tAp
tAp 10 PT
11 PT tAp
tAp 12 PT
14 PT tAp
tAp 16 PT.
18 PT. tAp
tAp 24 PT.
30 PT tAp
tAp 36 PT.
48 PT tAp
tAp 60 PT
72 PT. tAp
84 PT. tAp

Type Size Range
OF
Sans Serif Types
(medium weight)

The widely-used Gothic types (so-called) of the 19th century (not to be confused with Gothic Black letter or Old English) were crude and badly designed. After the first World War, several of the German typefounders, sensing the need for a type stripped of all embellishment, brought out, in 1926, the types we now call "sans serif."

Sans-serif, meaning without serifs, is a letter characterized by having strokes of uniform width throughout. This letter form is the simplest and most primitive of all styles. It is based on the classic Greek and Roman characters cut in stone, introduced from Phoenicia into Greece in 473 B. C. by Cadmus, founder of ancient Thebes.



The absolute simplification of design of sans-serif letters has palled on many of those who originally felt it the letter form which best expressed the tempo of the 'Twenties and 'Thirties. For them, serifless, but less rigid types, like Stellar, Neuland, Pericles and Lydian, have been the answer.

Futura was designed by Paul Renner; Kabel, by Dr. Rudolf Koch; Monotype Sans Serif Light, the work of Frederic W. Goudy; the Metro series was designed by W. A. Dwiggins; and the Bernhard Gothic by Lucian Bernhard.

Indentions are used as breathers or white spaces at the beginning of a printed line. They help the reader to start a new sentence and to emphasize the author's change of thought. For narrow measures 1 em or *ordinary indention* is sufficient but, as the measure gets wider, it can be increased to 2, 3 or more ems. The smaller the typeface used, the more need for indention, while the larger sizes need it less.

The hanging, or as it is sometimes called, reverse indention
is the opposite of a regular indention in that the
first line is flush and all lines below are indented a
uniform number of ems.

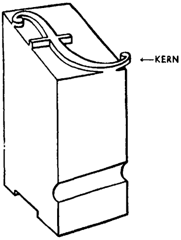
Still another method of indention is the
lozenge indention where all lines of equal
length are indented in step fashion, both left
and right as illustrated by these four lines.

The inverted pyramid indention, a third type
of indention in composition, is self-
explanatory as shown by this
block of copy.

WHERE no indention is wanted, as in the common practice of indenting all but the first paragraph, it is called *flush* or *no indent.*

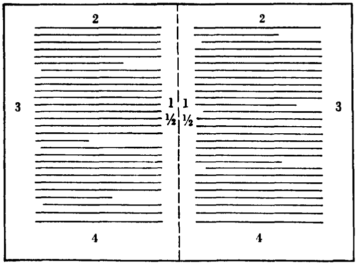
Widows and Orphans is the descriptive term for the sad-looking short lines that carry over to the top of a new page, or the first line of a new paragraph that is on the bottom of a page. Good typographers do their best to correct them by coaxing the author into adding or cutting a line. Failing this, in very bad cases, spacing and resetting is resorted to.

Hyphenated Words Large type in small measures often gives an excess of broken, divided or hyphenated words. In particular, the appearance of a page is hurt by two such consecutive lines falling one under the other. The remedy is similar to that used for widows and orphans.



Kerned Letters Special letters of a font that are kerned were designed to give closer fit than was possible before to characters in a word. The kern on a type character is that portion of the face of a letter than projects beyond the body. Kerned letters are most often found in italic. In some fonts of roman, the lower case "j" and "f" are kerned at the bottom or the top. Compositors will oftimes put up resistance to their use because in proving, if they are not carefully handled, the kerned part may break off the body.

Book Margins Knowing when to break away from the traditional page margins is just as important as knowing when to use them. Normal margins are narrowest at the inner or binding edge, more to the head or top of the page, still more to the outside and greatest at the foot of the page. English margins are more extreme in outside and foot than our normal ones but have a charm of their own.



The foot margins are usually twice that of the head margins—with the outside margin half way in size between the foot and head margins, and the binding edge margin one-half that of the outside margin. These proportions are 1½ binding, 2-head, 3-outside and 4-foot.

The original use of book margins, as one can surmise, was to leave a space on the page where the thumbs might rest when holding a book.

Readability To quote Beatrice L. Warde: "The type which through any arbitrary warping of design or excess of 'color' gets in the way of the mental picture to be conveyed is a bad type." For the most readable types are those of which the layman-reader is the least conscious. The moment he is attracted to the beauty of a letter or the oddity of its construction, at that moment the thought of the writer is clouded.

Readability is not always, as is popularly thought, a matter of large type. Type can be *too* large for an advertisement or a book, destroying legibility. It is governed by eight known factors:

1. Amount of light falling on the printed page.
2. Size of type and construction of typeface, with particular regard for the serifs.
3. Paper it is printed on, its texture, color and capacity to reflect light.
4. Measure of type line.
5. Amount of leading between lines.
6. Margins around type.
7. Distracting illustration next to type.

(*Continued on Page 40*)

Type Size Range
OF
Square Serif Types
(medium weight)

This category of typefaces, variously known as flat serif, slab serif, block serif and square serif, is distinguished by (as all these names attempt to describe) a serif of the same weight as the stroke of the letter, the serif being applied to a sans-serif letter.

Square-serifed faces are not as new as some think, having had antecedents in typewriter faces produced by Deberny & Peignot, Paris typefoundry, and early 19th century faces then called "Egyptian" or "Clarendon."

Douglas C. McMurtrie in his introduction to Dan Smith's "Graphic Arts A B C" book on square serifs, gives the following chronology:

January, 1930—First square serif, Memphis Light and Bold, designed by Dr. Rudolf Wolf, announced by the D. Stempel Foundry in Frankfurt am Main. It was brought out three months later.
January, 1930—Beton, designed by Heinrich Jost, introduced by Bauer Type.
February, 1931—Continental Type imported Memphis, renaming it Girder.
May, 1931—Ludlow advertises Karnak Medium.
November, 1931—A.T.F. offers Stymie.
October, 1932—Lanston Monotype offers Stymie.
January, 1933—Linotype introduces Memphis, on the machine.
April, 1933—Intertype advertised Cairo.

AMERICAN TYPE FOUNDERS
Stymie Medium
6 to 144 point
Italic 6 to 72 point

BAUER TYPE
Beton Medium
8 to 60 point

CONTINENTAL TYPE
Girder Medium
8 to 54 point

INTERTYPE CORPORATION
Beton Medium
8 to 24 point
Cairo Medium
6 to 30 point
Italic 6 to 24 point

LANSTON MONOTYPE
Stymie Medium
6 to 72 point
Italic 6 to 36 point
Rockwell Antique
No. 189 6 to 72 point

LUDLOW TYPOGRAPH
Karnak Intermediate
6 to 72 point
Italic 8 to 48 point

MERGENTHALER LINOTYPE
Memphis Medium
6 to 144 point
Italic 6 to 48 point

The type illustrated on the right is Beton Medium and Memphis Medium

8 PT tAp
tAp 10 PT.
12 PT tAp
tAp 14 PT
16 PT. tAp
tAp 18 PT
24 PT tAp
tAp 30 PT.
36 PT. tAp
tAp 48 PT
60 PT. tAp
tAp 72 PT.
84 PT tAp
tAp 96 PT
120 PT. tAp
tAp 144 PT

8. Blackness or color value of ink, making for clarity of impression on printed page.

It is a combination of all eight factors that makes for good readability.

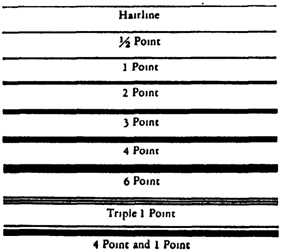
Another great influence upon reading ease is habit and prejudice. It has been concluded by those who have conducted legibility tests that those types which have been read from childhood are the easiest to read. This partly explains the seemingly unreasonable aversion some readers have for italic types or the less familiar sans-serif and square-serifed types.

Finally, and not to be overlooked, is the amount of interest the reader has in the subject matter. Blocks of 6-point type describing merchandise are willingly read in mail order catalogs, while similar blocks of type in insurance policies or rent leases, unhappily for some of us, may go unread.

Those wishing to go further into the subject will find much to interest them in Lucien A. Legros and John C. Grant's "Typographical Printing Surfaces" (Longmans, Green & Company, 1916, London) or Luckiesh and Moss's "Reading as a Visual Task" (D. Van Nostrand Company, New York).

Initials are intended to direct the reader's attention to the beginning of an important part of a page. Long before the days of movable type, monks illuminated these initials and brought them to the quintessence of decoration. Today initials are used with greater restraint. They are usually a larger size of the text letter, used to line up with two or three lines of text matter or as a "stand up," flush or indented, as shown in the column on the right.

Care in selection of the size and position on the page is another sign of the discriminating typographer.



Rules **are thin strips of type high material with a line or lines of many thicknesses and combination of thicknesses on its face, and are used for borders or separators. They are made of type metal or brass that can be had as thin as a hair line and up to 18 points or more in thickness. The most common combinations are rules that are double (parallel), triple, and thick-and-thin. They also come in such variations as wavy and shaded or linear rules. The**

THE DECORATIVE INITIAL WITH CAPITAL LINES IS APPROPRIATE IN COMPOSITION OF FORMAL CHARACTER, THE type dropping into lower case in the lines immediately following unless it is

(18 Point Caslon Old Face, 3 point leaded; 96 Point Caslon Initial, X-1069)

THE HIGH initial, followed by capitals or small capitals, is an alternative to the two- or three-line initial, its use being governed by the general character of the page.

(14 Point Bodoni Book, 2 point leaded; 24 Point Bodoni Book Initial)

BODONI in his later work used the high initial in this fashion, with a deep indention in the first paragraph. As a general rule this treatment best suits a modern face.

(14 Point Bodoni, 2 point leaded, 24 Point Bodoni Initial)

LETTERS like L and T require special treatment in accordance with their uneven shape. With initial T lines of copy may be carried in under the crossbar to avoid too great white space.

(11 Point Benedictine, 2 point leaded, Initial enlarged from 36 Point Benedictine Book)

THE TWO-LINE initial gives the conventional "note of accent" at the beginning of an article or important subdivision of copy. It is the form most commonly used for straight composition.

(12 Point Caslon Old Face, 2 point leaded; 36 Point Caslon Old Face Initial)

THE THREE-LINE initial gives further emphasis and may be the chief note of accent on the page. Old style initials should be used with old style types and modern with modern types.

(14 Point Original Old Style, 3 point leaded; 60 Point Caslon No. 471 Initial)

corners of rules formed into a box border are usually mitered to give close fit.

Breaking Headlines for Sense Headings are sometimes broken thoughtlessly on a page. If the layout man were to break the line where a pause occurs in the spoken line, this would not happen.

BREAKING
HEADLINES FOR SENSE
Wrong

BREAKING HEADLINES
FOR SENSE
Right

Type Meets Paper The relationship of type and paper as it pertains to choice of type to fit a special paper, or paper to fit a type already set, is another of the small but important details that rests with the type man.

Paper, roughly divided into rough and smooth papers—or antique and coated stocks—can (granting good presswork) help to bring out the full flavor of a type.

Oldstyle types, such as Caslon O.S., and Original O.S., because of their irregularity of design, look best on soft, antique papers, slightly off the white. As originally designed, the weight of such types was calculated to thicken by impression into damp, hand-made paper. Types with a little more tailoring, such as Baskerville, Bulmer and Bell, as well as Garamond, Granjon and Nicolas Cochin, look better on a paper with a higher finish. It was John Baskerville who hot-pressed his paper so that his typeface would not need impression to get "color." Types of high contrast of thick-and-thin strokes are best suited to calendered or coated paper. Faces such as Bodoni and Didot fall in that class. The sans serif, square-serifed and monotone faces, such as Bookman or Antique, work well on any paper.

If high coated papers are used, avoid the lighter bookish types and experiment with the bolder versions of text faces such as Garamond Bold. Brad Stephens, in his publication *Direct Advertising*, has long been an advocate of well-leaded bolder types for coated paper.

Inasmuch as type legibility is measured by the effect that gives the greatest contrast with the highest degree of reader comfort, the ideal is the blackest, non-shiny black ink on the whitest flat paper obtainable.

A few dates from Dard Hunter's book on "Papermaking" (Alfred Knopf, New York) that may help in making a paper choice for the printing of historical material are:

Papyrus was used from 2200 B.C. to 400 A.D.

Vellum or Parchment used from 200 B.C. to 1500 A.D.

Paper came into use in China about 105 A.D. Earliest existing European manuscript on paper imported from the East—1109 A.D.

Spain—Paper first made in Jativa, Spain, 1144-1151.

Italy—Earliest use of paper, 1154. Paper first made in Fabriano, Italy, 1276.

France—Paper first made in Troyes, France, 1348(?).

Germany—Earliest use of paper, 1228. Paper first made in Nuremberg, Germany, 1390.

England—Earliest use of paper, 1309. Paper first made in Hertfordshire, England, 1495.

Holland—Earliest use of paper, 1322. Paper first made in Dordrecht, Holland, 1586.

Water Marks—First used in Europe, 1282.

American Paper first made in:

Germantown, Pa.,	1690	Connecticut	1767
Massachusetts	1728	New York	1773
New Jersey	1728?	Ohio	1806-11
Virginia	1744	Indiana	1826

Wove Paper used for first time in European book printing by John Baskerville, 1757.

Coated Paper first used in Europe 1764.

First Paper of Vegetable Fibers, Grass and bark used in book printed in Europe 1784. Up to then all paper was made of linen and cotton.

American Wove Paper first used by Isaiah Thomas, Worcester printer, 1795.

Machine Made Paper first made in America by Thomas Gilpin near Philadelphia, 1817.

Machine Calendered Paper first used in England, 1830.

Coated One Side Paper first made in America, New Brunswick, N. J., 1852.

Ground Wood Paper made in America in Gardiner, Maine, 1863.

Coated Two Sides Paper first made in America, Springfield, Mass., 1875.

Commercially Made Coated Paper first made by S. D. Warren Company (for Theodore Low DeVinne) 1881.

Type and Printing Processes Much thought has lately been given to the choice of typefaces which are to be reproduced by processes other than the relief or letterpress method. The planographic processes that include lithography and collotype, although they are making great strides forward, still suffer from their initial handicap of not being able uniformly to get a black black. The process also gives the impression that type is suspended on a film over the paper instead of having that slight bite into the paper that the type designer had allowed for in the design of his face. There is no corrective for the latter, that being an inherent part of planography, but the answer to the first handicap is using darker typefaces, monotone types and types without contrasty thin strokes. The typefounders are fully aware of the challenge and are meeting it as they met the problem of ink-filled-up newspaper faces.

The intaglio printing process, chiefly gravure, is not bothered by washed-out blacks, but by screen. To date. no method has been found to avoid the breaking up of type by the gravure screen. It is best overcome by using monotone, square and sans serif types, the serif being the part of the letter most affected.

Type and Engraving Methods Advertising typography has put type through the jumps. Art directors concerned with effects have, among other things, asked the photoengraver to screen the type down to gray values, reverse it (white on black), to put black type on tone, or make type white (positive) on tone. Inasmuch as an error in type specification for most of these mechanical effects is relatively costly, proper selection of typeface is particularly important. Here, as in planography and intaglio printing, the engraver will ask that you avoid types of the thick-and-thin variety where hairlike serifs will be lost in the method of reproduction.

If a block of type is to be reduced, bear in mind that the leading, too, will be reduced proportionately, and, as is often the case, will appear too little. Correct this in advance by leading out the block.

Type and Color

When type is to be printed in color, before specifying the type, translate the color, in your mind, into a value. Say, the red may be 75 per cent in value, the orange 50 per cent or the yellow 20 per cent. Then compensate in weight for what the type in color will lose in printing, by making type that much bolder or larger.

In his book "Color and Its Application," Luckeish quotes a French authority as saying: "The order of merit of various color combinations from the viewpoint of legibility, as given, has a logical connection with advertising display:

1. Black on yellow. 2. Green on white. 3. Red on white. 4. Blue on white. 5. White on blue. 6. Black on white. 7. Yellow on black. 8. White on red. 9. White on green. 10. White on black. 11. Red on yellow. 12. Red on green."

Granting its correctness for advertising display legibility, it would prove interesting to know in what order these color combinations would fall for arms'-length legibility in direct-by-mail advertising and book work.

Type and Illustrations

As one becomes more experienced and sensitive to type color, the need for a closer interrelation of type and illustration is felt. The usual halftone and type problem, common enough in advertising, is one still to be truly licked. Most type men I have talked to find it hard to put into words but feel that no one face quite mates with the sparkling tonal values characteristic of halftones. Perhaps a sympathetic technologist-type-designer of the future will provide us with the answer.

The illustration most often pointed to as the perfect blend of picture and type is the Aldus "Hypnerotomachia Poliphili." Illustrations and type that have a kinship in the tool used, to reproduce both, are woodcut illustrations and types such as Lydian and Neuland, or copper engravings and engraved or engraver-inspired letters such as the scripts and letters like Nicolas Cochin.

Then, too, the subject of a historical illustration (or the text matter) may suggest a typeface suited to the period. But more of that later.

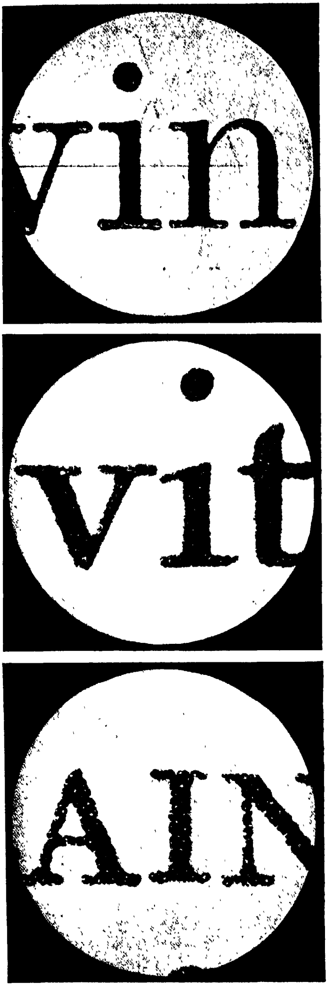


Photo micrographs of type magnified 15 times.
TOP: *Letterpress (relief).* CENTER: *Lithography (planography).* BOTTOM: *Photogravure (intaglio).*

ACKNOWLEDGMENTS

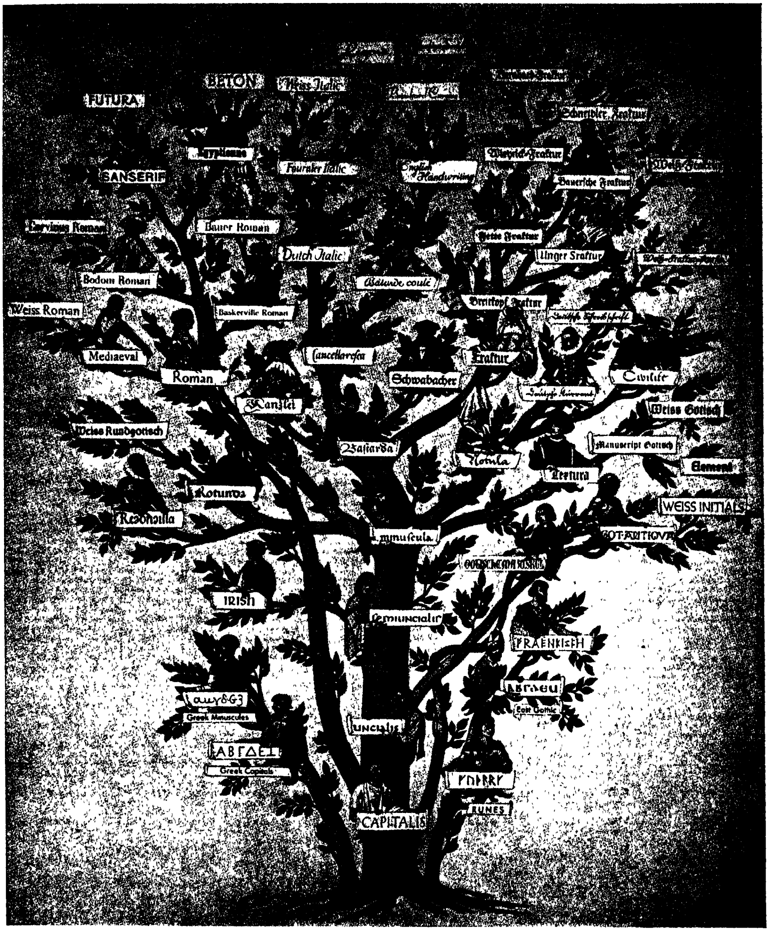
Illustrations of Spaces and Quads, courtesy of the Burr Printing House, New York.

Six initial illustrations are from the *Linotype Magazine*, Mergenthaler Linotype Company, Brooklyn, N. Y. Reproduced from the magazine by line engravings.

Three Type Matter Photomicrographs by Dr. F. W. Clulow, courtesy of the Printing and Allied Trades Research Association, London,

RECOGNIZING TYPEFACES

Chapter 5



The Bauer Type Foundry

A Family Tree of Printing Types

Recognizing Typefaces

THERE are, it would be safe to hazard, some 10,000 typefaces in use in the United States today, if you include all sizes, weights and styles. Over 1000 are listed in the composite typeface directory of the "Advertising and Publishing Production Year Book."

It has been said (although I don't know how it was arrived at) that townspeople see more than 100 different typefaces daily. If one were to imagine the average person's reading a daily newspaper, noting the car cards and posters in a subway or train, direct-by-mail advertising in the morning mail, glancing at ads and story matter in a magazine or book, I suppose it could easily number a hundred typefaces daily.

Memorizing 10,000, or even 1000, faces might bewilder and scare the beginner who wants to learn how to identify typefaces, but it need not frighten him, for by a single method, or a combination of two methods, he can accomplish it.

It would, of course, be misleading to promise that these methods will give one an *immediate* typeface-at-a-glance ability. Training the eye to recognize typefaces is a gradual process at best.

There are four methods of learning how to tell one typeface from another. The first is memorizing the physiognomy of typefaces from type specimen books, as someone wishing to learn a foreign language might do it by committing to memory each word in a dictionary of that language. This, obviously, can be accomplished only by abnormally endowed persons.

The second is the old, tried and true way of learning by working at the case or operating a typesetting machine in a printshop. Most printers have taught themselves in this slow hit-or-miss manner, accumulating a knowledge of faces as they went in their apprenticeship from one printing office to another.

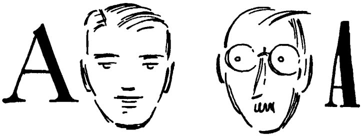
The third manner, recommended by some, is the "tracing type characters" method: taking display-size specimen showings of the more commonly used faces and fixing their characteristics in the mind by noting in the tracing how they differ from one another.

The fourth way, and the one I advocate, is learning by grouping and association.

The first method may be dismissed, unless you have the mental capabilities of a John Kieran of "Information Please" fame. The second method, in this age of accelerated education, seems to me to be too slow, although I realize there is no better way for getting the "feel" of type than by working with the metal itself. The third is good, but limited to the number of tissues you have time to make and perhaps to the acuteness of your perception as you trace the alphabets. The last—the grouping and association method—is to my mind the most natural.

Think back for a moment. If you were asked to describe a person—a stranger you'd just met—to some member of your family, you might say he was tall, dark, rather stout, about 40 years old, with a long nose and wearing glasses. What you have done, on analysis, is to describe the man feature by feature as he differed from what you had set up for yourself as the norm or average man. You have in effect said he was *taller* than normal, *darker*, with a *longer* nose, and one of the minority who wears glasses. Giving his age fixed him in the youngster, young, middle-aged, old or very old group.

Well, you can take any typeface with which you are now familiar, or, if none is known to you by sight, choose one (Caslon O.S. 471 would be an excellent one to use), and study it backwards and forwards. Then, any face you look at could mentally be classified as blacker or lighter than Caslon O.S., wider or more condensed, with rounder or spikier serifs, or having peculiarities such as higher or lower cross-strokes, which differ from your norm.



That sounds easy, doesn't it? It is, up to a certain point, but it has its limitations in that you can't train the eye to see some of the really subtle differences unless you call "association" to your aid.

Association for type identification is the same aid as that drawn on by a magician entertainer when he astounds his audiences with memory feats. You may have seen it done. For example, he asks for a batch of numbers, writes them on the blackboard in the order received, then asks for the names of an equal number of unrelated articles or inanimate objects. Then, turning his back to the blackboard, he can recite the number that goes with the object or give the name of the article when a member of the audience calls out the number. His little secret is concentration and "association."

In a like manner, on coming across a typeface years after first seeing it, one should be able to bring up a mental picture of something which had become associated with that particular type.

There are those who find that certain typefaces arouse such definite associations in their minds as a masculine, everyday matter-of-factness about typefaces like Caslon, Scotch Roman and Century; a grace and softness about faces such as Garamond, Kennerley and Deepdene; a mechanical, humorless but business-like quality about Bodoni, Futura and Beton and the san serifs and square serifs generally; an unimaginative, plain and work-horse feeling about Cheltenham, Antique and Bookman.

Historical associations for many have proved the easiest, and, because they stir the imagination, a more satisfactory form of association to hold on to.

Historical Type Divisions **The six historical groups** into which most types can be made conveniently to fall are: 1, Venetian; 2, Old Style; 3, Transitional; 4, Modern; 5, Contemporary; 6, Decorative.

Nicolas Jenson, the Venetian 15th century printer, perfected the earliest Roman type form as part of his contribution to the Italian Renaissance. Type designers to this day draw inspiration from his letters. Jenson-influenced letters are given the classification of *Venetian.*

Chronologically, this is followed by the *Old Style* letter, which is broken into two divisions, the *Old Style French,* as represented by the letters of the 16th century, Garamonds, Jannons and Granjons, and the *Old Style Dutch-English* of the late 17th century and early 18th century, exemplified in the types of Caslon and the Dutch imported Fell types at Oxford.

For lack of a better name we call the letter forms that fall between the old style and modern types, in the latter part of the 18th century, *Transitional.* As the thin strokes of the old style letters thickened, and as the serifs became sharper, experiments were being made with wove and smoother paper surfaces. Baskerville, Bulmer and Bell in England, and Fournier in France, were the forerunners of the modern letter.

The letter evolved by Bodoni in Italy during the tail end of the 18th century overwhelmed Europe. This *Modern* letter was a contrast of thick and thin strokes brought to extremes with flattened serifs. Bodoni's typeface influenced the types of Didot in France and inspired Cottrell and Thorne in England, helping to start the plague of "fat faces" that characterized so much of the 19th century printing.

The *Contemporary* grouping is a convenient one for all such letters not directly traceable to a type of the past. This group is made up of such diversified faces as Eve and the modern newspaper faces. Its two appendages are known as *Sans Serif* and *Square Serif.*

The last, known as *Decorative,* is another catch-all for the lesser used faces that are not based on Roman letters. Chief of these are the gothic black letters and the scripts. The former are pre-Jenson letter forms, and the latter, a style popularized by the copper plate engravers of the 17th and 18th centuries.

Placing types in the six groups is a matter of how *you* see them, for it should not be forgotten that the chief reason for grouping is to help *you* to break down all types into classifications for type identification. For what help it might be to the novice, the following is how I have mentally pigeon-holed them.

VENETIAN (influenced by types of 15th century)

- *Cloister
- Centaur
- Poliphilus
- Blado
- Arrighi
- Bembo
- Eusebius
- Kennerley
- Deepdene
- Weiss Roman
- Forum
- Hadriano

OLD STYLE
(influenced by 16th, 17th and 18th century types)

French

- *Garamond
- Granjon
- Estienne

Dutch English

- *Caslon O.S.
- Janson
- Original Old Style

TRANSITIONAL (influenced by 18th century types)

- *Baskerville
- Bell
- Bulmer
- Fournier
- Scotch Roman
- Century O.S.
- Nicolas Cochin

MODERN (influenced by 18th and 19th century types)

- *Bodoni
- Didot
- Ultra Bodoni
- Parma
- Thorne Shaded
- Corvinus

CONTEMPORARY (20th century)

- Eve
- Electra
- Fairfield
- Caledonia
- Cheltenham
- Antique or Bookman
- Linotype and Intertype Newspaper Faces

Sans Serif

- *Futura
- Kabel
- Tempo
- Metro
- Vogue
- Stellar
- Lydian
- Balloon
- Franklin Gothic

Square Serif

- *Beton
- Girder
- Stymie
- Memphis
- Karnak
- Cairo
- Typewriter faces
- Barnum
- Playbill

DECORATIVE

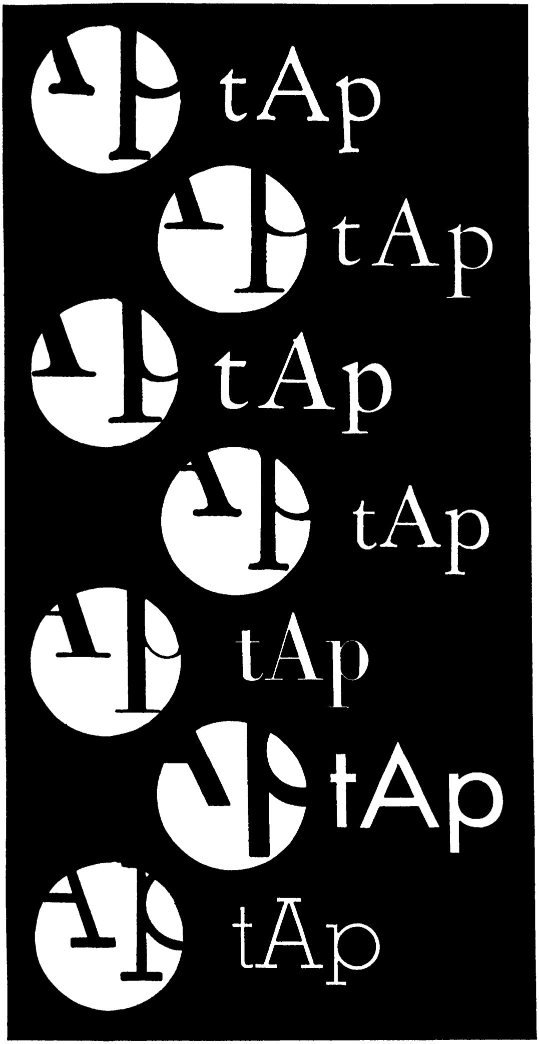
Gothics

- *Cloister Black
- Priory Text
- Goudy Text
- Engravers Old English
- Hammer Uncial

Scripts

- *Typo Script
- Bernhard Cursive
- Civilité
- Kaufmann
- Coronet
- Legend

*Key Faces



VENETIAN
Cloister
the perfected roman

OLD STYLE
French
Garamond O.S.
more contrast and
more graceful

OLD STYLE
Dutch-English
Caslon O.S.
more contrast between thick
and thin strokes

TRANSITIONAL
Baskerville
letter being refined

MODERN
Bodoni Regular
flat serifs, thinner thin strokes
and thicker stems

CONTEMPORARY
Sans Serif
Futura Medium
no serifs—
even weighted letter

CONTEMPORARY
Square Serif
Memphis Medium
blocked serifs—
even weighted letter

VENETIAN	OLD STYLE		TRANSITIONAL	MODERN	CONTEMPORARY	
	FRENCH	DUTCH-ENGLISH			SANS SERIF	SQUARE SERIF
Cloister	*Garamond O. S.*	*Caslon O. S.*	*Baskerville*	*Bodoni Regular*	*Futura Med.*	*Stymie Med.*
A *A* a *a*	A *A* a *a*	A *A* a *a*	A *A* a *a*	A *A* a *a*	A *A* a *a*	A *A* a *a*
B *B* b *b*	B *B* b *b*	B *B* b *b*	B *B* b *b*	B *B* b *b*	B *B* b *b*	B *B* b *b*
C *C* c *c*	C *C* c *c*	C *C* c *c*	C *C* c *c*	C *C* c *c*	C *C* c *c*	C *C* c *c*
D *D* d *d*	D *D* d *d*	D *D* d *d*	D *D* d *d*	D *D* d *d*	D *D* d *d*	D *D* d *d*
E *E* e *e*	E *E* e *e*	E *E* e *e*	E *E* e *e*	E *E* e *e*	E *E* e *e*	E *E* e *e*
F *F* f *f*	F *F* f *f*	F *F* f *f*	F *F* f *f*	F *F* f *f*	F *F* f *f*	F *F* f *f*
G *G* g *g*	G *G* g *g*	G *G* g *g*	G *G* g *g*	G *G* g *g*	G *G* g *g*	G *G* g *g*
H *H* h *h*	H *H* h *h*	H *H* h *h*	H *H* h *h*	H *H* h *h*	H *H* h *h*	H *H* h *h*
I *I* i *i*	I *I* i *i*	I *I* i *i*	I *I* i *i*	I *I* i *i*	I *I* i *i*	I *I* i *i*
J *J* j *j*	J *J* j *j*	J *J* j *j*	J *J* j *j*	J *J* j *j*	J *J* j *j*	J *J* j *j*
K *K* k *k*	K *K* k *k*	K *K* k *k*	K *K* k *k*	K *K* k *k*	K *K* k *k*	K *K* k *k*
L *L* l *l*	L *L* l *l*	L *L* l *l*	L *L* l *l*	L *L* l *l*	L *L* l *l*	L *L* l *l*
M *M* m *m*	M *M* m *m*	M *M* m *m*	M *M* m *m*	M *M* m *m*	M *M* m *m*	M *M* m *m*
N *N* n *n*	N *N* n *n*	N *N* n *n*	N *N* n *n*	N *N* n *n*	N *N* n *n*	N *N* n *n*

O *O* o *o*	O *O* o *o*	O *O* o *o*	O *O* o *o*	O *O* o *o*	O *O* o *o*	O *O* o *o*
P *P* p *p*	P *P* p *p*	P *P* p *p*	P *P* p *p*	P *P* p *p*	P *P* p *p*	P *P* p *p*
Q *Q* q *q*	Q *Q* q *q*	Q *Q* q *q*	Q *Q* q *q*	Q *Q* q *q*	Q *Q* q *q*	Q *Q* q *q*
R *R* r *r*	R *R* r *r*	R *R* r *r*	R *R* r *r*	R *R* r *r*	R *R* r *r*	R *R* r *r*
S *S* s *s*	S *S* s *s*	S *S* s *s*	S *S* s *s*	S *S* s *s*	S *S* s *s*	S *S* s *s*
T *T* t *t*	T *T* t *t*	T *T* t *t*	T *T* t *t*	T *T* t *t*	T *T* t *t*	T *T* t *t*
U *U* u *u*	U *U* u *u*	U *U* u *u*	U *U* u *u*	U *U* u *u*	U *U* u *u*	U *U* u *u*
V *V* v *v*	V *V* v *v*	V *V* v *v*	V *V* v *v*	V *V* v *v*	V *V* v *v*	V *V* v *v*
W *W* w *w*	W *W* w *w*	W *W* w *w*	W *W* w *w*	W *W* w *w*	W *W* w *w*	W *W* w *w*
X *X* x *x*	X *X* x *x*	X *X* x *x*	X *X* x *x*	X *X* x *x*	X *X* x *x*	X *X* x *x*
Y *Y* y *y*	Y *Y* y *y*	Y *Y* y *y*	Y *Y* y *y*	Y *Y* y *y*	Y *Y* y *y*	Y *Y* y *y*
Z *Z* z *z*	Z *Z* z *z*	Z *Z* z *z*	Z *Z* z *z*	Z *Z* z *z*	Z *Z* z *z*	Z *Z* z *z*
& *&*	& *&*	& *&*	& *&*	& *&*	& *&*	& *&*
1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
6 7 8 9 0	6 7 8 9 0	6 7 8 9 0	6 7 8 9 0	6 7 8 9 0	6 7 8 9 0	6 7 8 9 0

The Shapes of Serifs On seeing a type for the first time, study the shape of its serifs in particular, and compare them with the enlarged views of the foot serifs on the accompanying chart. The serif, more than any other part of a typeface will help you to place it in the proper group—the first step in type identification.

Note how the serif has altered with the years, changing from the uneven, bulbous form of the Venetian letter to the unbracketed hairline of the modern and then to the no-serif at all and finally to the square mechanical terminal.

Type Peculiarities Aside from the serifs, most faces have a few outstanding characteristics, such as the loop of an "e," the length of a descender or the height of an ascender, the position of a cross stroke or peculiar shape of an arabic figure. Examine all faces, first the caps and then the lowercase, for these differences, and stow them away in your mind. There is no need to memorize everything—even the most practiced typographer will not attempt to do that.

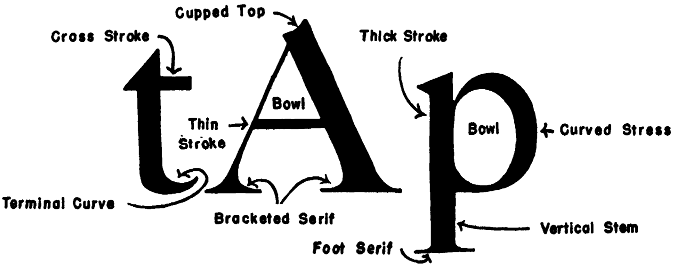
The illustration below gives the more common terms used in describing the parts of a letter that change most with each face.

Color A veteran type man can tell typefaces by what he terms "color." This is not easy to describe, for it is more than the light, dark or gray effect of type in mass. It is that, plus the round or angular white shapes left in the unprinted areas, differing with each face, which makes up "color." It is not infallible and where the type man is in doubt he will examine the type more closely for serif details or type peculiarities for confirmation of his first guess.

Five Factors That Alter the Look of Typefaces There are a number of factors to consider when attempting to identify printed specimens of type. These factors will throw you off unless you take them into account before naming the typeface.

1. Type worn in printing?
2. Has it been thickened up by the engraving or electrotype?
3. Is it over- or under-inked?
4. Is it being thickened up because of being on a spongy paper—or made to look thin by a high coated paper?
5. Is it printed by a planographic or intaglio process, thus changing its character?

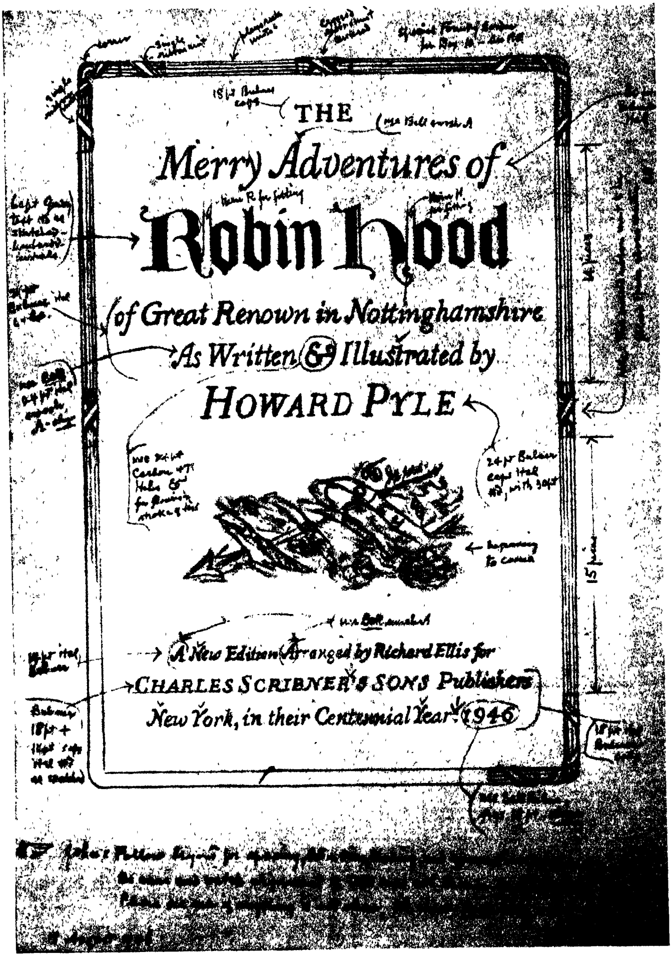
Collect Unfamiliar Type Specimens It is a good practice in the beginning to clip typefaces that puzzle you from publications and paste them up on 8½ x 11-inch sheets. Write your guess next to the face and then check it with your type books. The smaller-sized types, up to the 14-point, would, of course, be most apt to be in the Linotype, Intertype or Monotype books; while the display sizes, 18-point and up, would more likely be found in the Ludlow, Monotype or foundry type books.



Common Terms used in describing parts of a type letter

MAKING TYPE LAYOUTS

Chapter 6



THE
Merry Adventures of
Robin Hood
of Great Renown in Nottinghamshire
As Written & Illustrated by
HOWARD PYLE

A New Edition Arranged by Richard Ellis for
CHARLES SCRIBNER'S SONS Publishers
New York, in their Centennial Year 1946

A first "tissue" by book designer Richard Ellis

MAKING TYPE LAYOUTS

A type layout, when all is said and done, is nothing more than a means of communication between the layout man working at his drawing board and the typesetter at his frame or keyboard.

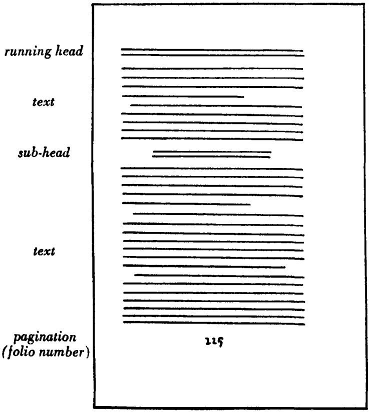
On occasion, when the layout must first be presented to a client, a more finished type of layout is made. However, the trend, and it is a growing one, is toward the rougher and more hastily made form of layout. This is particularly so when the layout man and typesetter, having worked together over a period of time, come to understand one another. What is *not* slighted, no matter how rough the rest of the layout may be, are the written type specifications. The type areas—width and depth, type sizes, leading, indentions, letter-spacing, initials, folios, captions, illustration space, margins, these matters are, if anything, even more carefully specified. As the type man becomes increasingly conscious of the subtle colors obtainable and the shades of emphasis possible with type and combinations of type he spends more of his layout time working them out and indicating them in his specifications.

No two layout men work alike. Some must work out their ideas laboriously with many roughs. Others jump over the preliminary steps and arrive at nearly full-blown ideas with their first layouts.

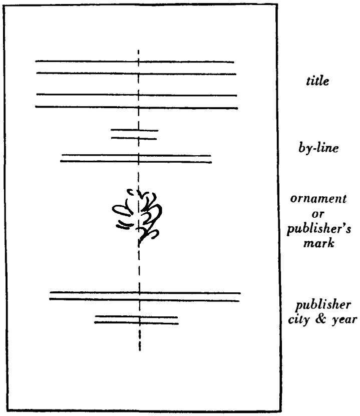
Laying Out a Book or Ad -- The bookman when designing a book, first "sits down with the manuscript" getting the feel of the subject matter. If it is to be a historical novel or dated piece, period typography comes to his mind and he starts on that tack. If it be a contemporary, militant, crusading book, he might borrow from the poster lettering forms, for symbols or types. If a circus book, from the form of lettering on the banners on the Midway —and so on—discarding anything banal or ordinary.

He then casts his copy into what he feels to be a fitting page size, governed by budget limitations. Lastly, he embroiders his layout pages by touches on the title pages, chapter heads, cover and backbone.

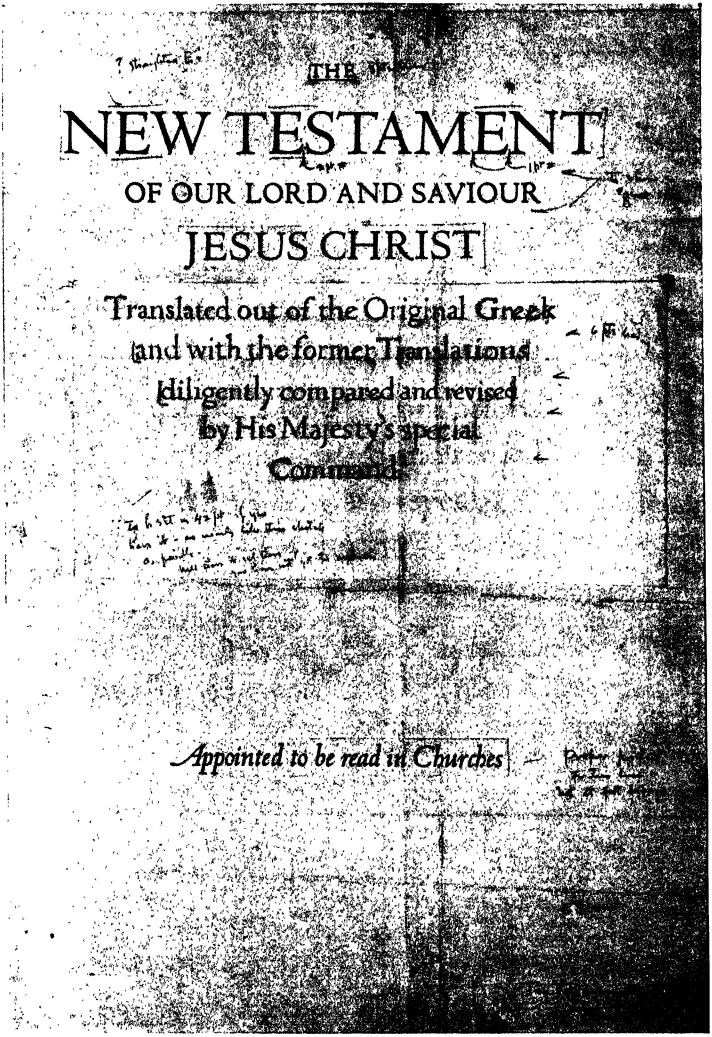
The advertising designer likewise approaches his problem by digesting his copy. Analyzing the mood in search



Elements of a Text Book Page



Elements of a Book Title Page



THE

NEW TESTAMENT

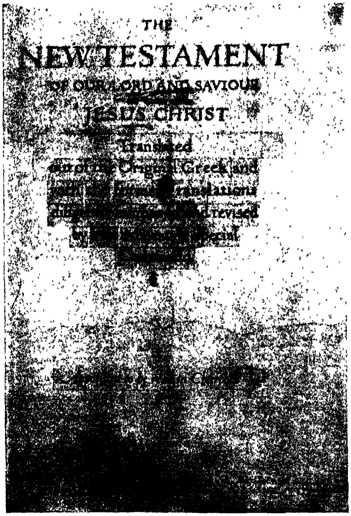
OF OUR LORD AND SAVIOUR

JESUS CHRIST

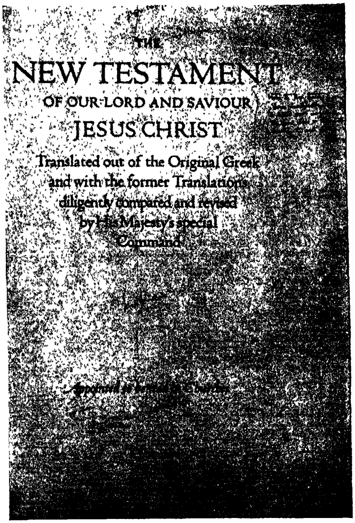
Translated out of the Original Greek
and with the former Translations
diligently compared and revised
by His Majesty's special
Command

Appointed to be read in Churches

The polishing of a type page by a master typographer


THE
NEW TESTAMENT
OF OUR LORD AND SAVIOUR
JESUS CHRIST

A Comprehensive book page Layout


THE
NEW TESTAMENT
OF OUR LORD AND SAVIOUR
JESUS CHRIST
Translated out of the Original Greek
and with the former Translations
diligently compared and revised
by His Majesty's special
Command

A final "O.K. with correction" proof

of a type face, deciding who the ad is directed to—a busy business man who reads as he runs, a baseball-crazy growing boy—or a suburban house-wife. He next determines what is to be displayed—where the punch is to go.

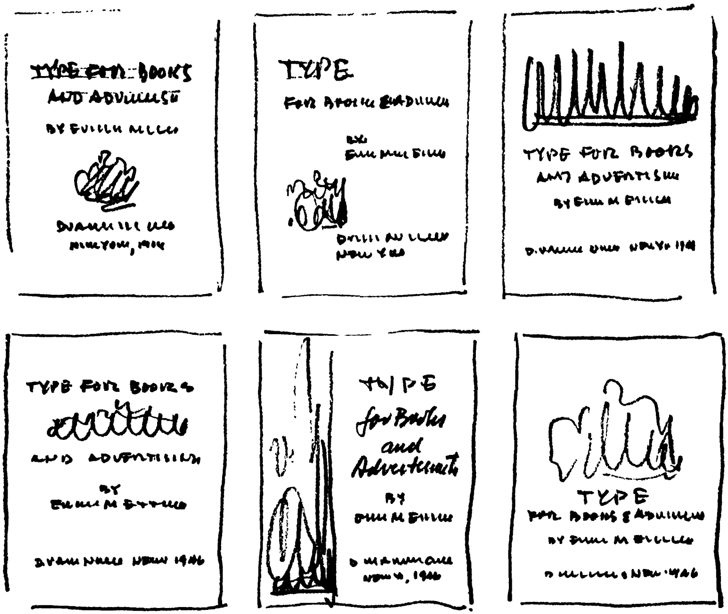
When he has come to conclusions on these points, he works from his thumbnails to roughs to visuals—casting his copy and marking up.

Thumbnails "First thoughts" in the form of thumbnails are made by most layout men. They may be but a few random pencil lines conveying a nebulous idea. The average designer, if he works with thumbnails, will fill a page with these postage-stamp-sized ideas, putting them down in rapid succession until the rush of fresh ideas subsides. Taking a basic thought, he will arrange and rearrange the various elements in the layout, these elements being the heads, subheads, text, illustrative matter, initials, rules, running heads and folios, if it be a book; and head, text, illustration, logotype, price, etc., if an advertisement.

Actual Size Rough Layouts Taking the best of the thumbnails, the layout man then roughly enlarges it on a tissue to the final size of the page or ad space. In the enlarging, the designer may change his mind again and again, retracing on new tissues those elements of his layout that displease his eye, putting them into new positions on the page, or changing their size, always refining his thoughts until he is satisfied with the result. He will know when he has hit it when he arrives at the point where it is so delicately balanced that the slightest shift of an element will unbalance his whole layout. A test of balance is to examine it upside down, or reverse it by looking at it in a mirror. It is said that good arrangement in a layout is even more important than the correct choice of a typeface, and experience has proven this to be true.

The best layouts are those, which in the end are reduced to the least possible number of competing elements, and are arranged in such a manner as to lead the reader into seeing these elements in proper sequence.

Visuals, "Finished Roughs" or Comprehensives When a layout must be submitted for approval before setting (especially if the person to whom it is submitted is unable to visualize the final result from a rough layout) the layout man makes a tickled-up version. Display heads are carefully traced from type specimen sheets. Neat lines are ruled in to show text areas, using wider pencil lines for areas where larger sized type is to go and narrower lines for the smaller type. The trained layout man gets the knack of making rich, black, juicy lines. He has also learned how, with the least number of pencil strokes, to suggest the type style selected. In rare instances printed



Thinking out loud with "thumbnails"

copy type blocks are cut out and carefully pasted into the type areas.

Illustrations are traced in the correct position by use of the camera lucida, with tones shaded in later, or, more commonly, shown with pasted photostats. Finally, for presentation purposes, the final tissue is cleaned up, guide lines, bits of rubber cement and finger marks are removed, a mat is cut to frame it and a heavier paper flap is placed over it to protect it in transit.

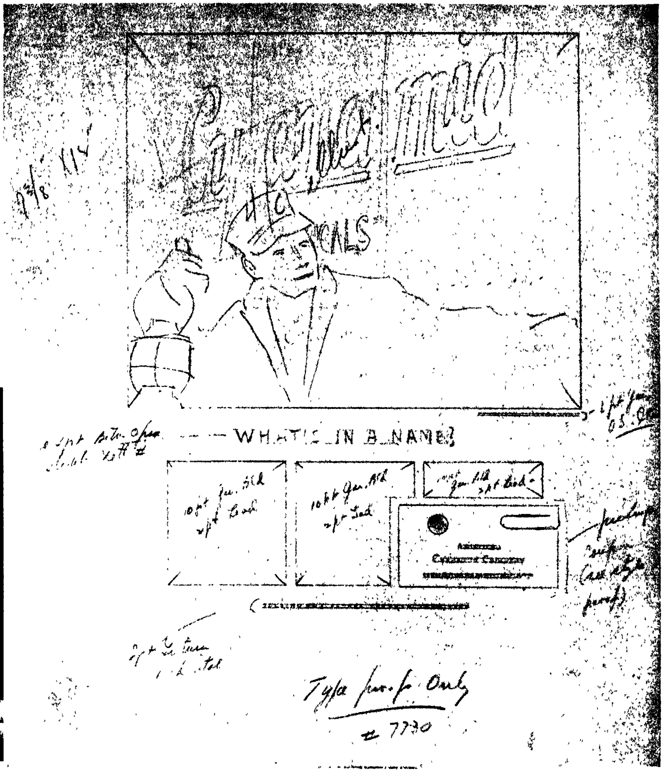
One often sees beautifully presented layouts of dull, half-baked ideas and feels how much better it would have been if the designer had spent the time he took to doll up his layout in further clarifying his thoughts. For although poor layouts may be made to look better by the tricks of presentation, and so get okays, they can fool no one when set in type.

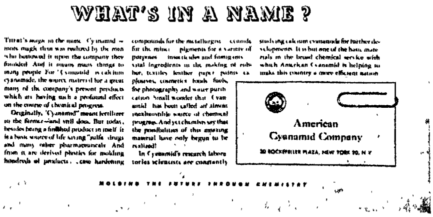
Other forms of self-delusion are the faked, squeezed up or stretched out heads or prettied-up type shapes that may please the client but only set the compositor to cussing when he tries to follow the layout, using his nonelastic metal type.

Marking Up the Layout If you are certain of what you want, give full written instructions to the typesetter. If you are in the least doubtful on any point, express that doubt and lean on the judgment of your composing room. It is best to mark all specifications in colored pencil to avoid confusion with the pencil lines of the layout. The information given on all layouts should be:

1. Point size and style of type; whether hand-set, Linotype, Monotype or Ludlow.
2. Width and depth of type measure.
3. Amount of leading (designated, for example as 8/10, 10/11 or 12/14).
4. Paragraph indention.
5. Size and style of initials (2-line, 3-line, stand-up), rules, etc.
6. Margins.

In book layouts, it is always helpful to give the dimensions of the overall type size and trimmed page size on the upper left or right corner of your tissue, or, in advertisements, to give the publication and date of insertion and





WHAT'S IN A NAME ?

THAT'S magic in the name Cyanamid — more magic than was realized by the men who bestowed it upon the company they founded. And it means many things to many people. For "Cyanamid" is calcium cyanamide, the source material for a great many of the company's present products which are having such a profound effect on the course of chemical progress.

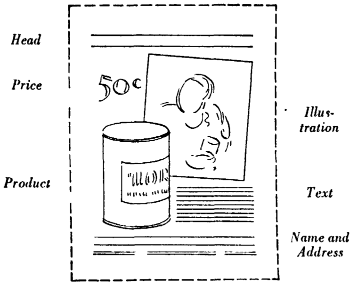
Originally, "Cyanamid" meant fertilizer to the farmer—and still does. But today, besides being a finished product in itself it is a basic source of life saving "sulfa" drugs and many other pharmaceuticals. And from it are derived plastics for molding hundreds of products . . . case hardening compounds for the metallurgist . . . cyanide for the miner . . . pigments for a variety of purposes . . . insecticides and fumigants . . . vital ingredients in the making of rubber, textiles, leather, paper, paints, explosives, cosmetics, foods, fuels, for photography and water purification. Small wonder that Cyanamid has been called an almost inexhaustible source of chemical progress. And yet chemists say that the possibilities of this amazing material have only begun to be realized!

In Cyanamid's research laboratories scientists are constantly studying calcium cyanamide for further developments. It is but one of the basic materials in the broad chemical service with which American Cyanamid is helping to make this country a more efficient nation.

American
Cyanamid Company
30 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.

MOLDING THE FUTURE THROUGH CHEMISTRY

A well marked advertising agency type layout and the resultant final proof



Elements of an advertisement

specify the ad space, listing the width first and depth last.

Where copy is uniform throughout and not accompanied by a layout, it is unnecessary to mark every sheet of copy. Indicate the point size, typeface, measure and paragraph indentions on the first sheet only, and mark "follow for style throughout."

Where illustrations are indicated in the layout, always mark "cut herewith," if the engraving accompanies the layout; or "cut to come," if that be the case. This is to avoid time lost on the part of the typesetter looking for nonexistent material. Where cuts are "to come," it is very important that you give exact dimensions of engraving on your layout.

Indicate by the same letter, written in a colored pencil, on both manuscript copy and layout where each piece of copy is to go and, of course, attach all copy by paper clips or staple to the layout before sending it on.

It is advisable to request the number of proofs wanted, and to say if they are hand or press proofs, also whether type is to come in galley form or made up into pages.

Selecting the Typeface and Size When Theodore L. DeVinne was confronted with a type problem, he was said to have asked himself these four questions: WHO is it for? WHAT is it for? WHERE does it go? WHEN will it be used? These questions may well serve as a starter today. To amplify these, the proper selection of typefaces suited to a job depends, broadly, on:

1. How best to convey the thought of the author or copywriter.
2. Who is to read the type and under what conditions.
3. Upon what paper the type is to be printed.
4. What printing process will be used.
5. If tvpe goes in color, what value is wanted.
6. If there are illustrations, what technique of art work is used; if photographs, how light, dark or contrasty.
7. And the very practical considerations of availability and economy of type selected.

Typefaces are very often chosen because of their association with subject matter. For instance, Gothic or Black letter automatically comes to mind for religious matter; Caslon O.S. for 18th century material. Updike says: ". . . certain subject matter to the educated man connotes certain ideas and these are best represented by certain typographical forms. The more delicate the designer's perception of this, the more likely he is successfully to practice appropriate typography." In another place, he says: "How is a man to arrive at a right selection of type? The answer is by a mixture of knowledge and taste . . . the more the printer knows of printing literature, history, art, science, the better his product will be. He will see opportunities for typographic effects of which his less educated brother is unaware."

Combination of Faces The marriage of two faces should be given as much consideration as the groom gives to the choice of his bride (feminine readers please reverse). Have the two faces any affinity? Have they a common background? In books where the reader will see a type face over a period of years, will the type combination wear well or appear bizarre after some time has elapsed?

The safest method of combining faces is to use a larger size of the same typeface. The next method is to use the bold face of the same type. The more experienced worker with type can use faces in the same historical type division and, finally, when he is altogether sure of himself, he can break all rules and work with entirely dissimilar faces, if they are equal in weight. The last, let me stress, is not for amateurs, and should be attempted only after all the earlier methods are mastered.

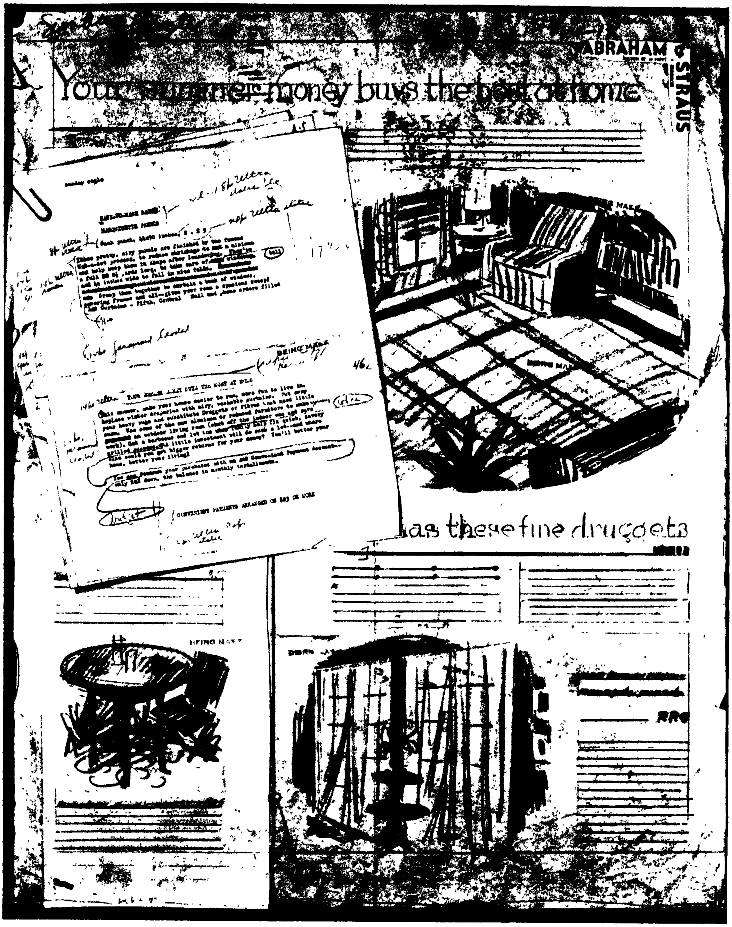
Experiment and combine faces with paste pot and scissors from newspapers and magazines which you feel go together. Identify them and keep the best ones in your idea file, something kept by all layout men, to be tried out on future jobs.

Proportion Where the designer is given no page size to start with he is free to work out his own idea of good page proportions. It is generally accepted that an oblong block of type is more pleasing to the eye than a square one. Deciding these dimensions is a matter of taste. If your eye is unsure of itself, there are five methods that might be used for guidance.

The hypotenuse section or *hypotenuse oblong* devised by Professor Wilhelm Ostwald, chemist and Nobel prize winner, is based on a rectangle approximately 12 x 17. As applied to the printed page it has a ratio of 1 to 1.41, giving us sizes such as:

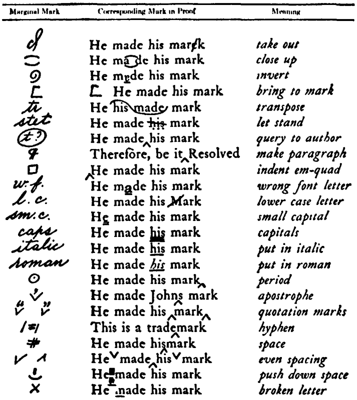
4 x 5 2/3
4 7/16 x 6 5/16
5 2/3 x 8
6 5/16 x 8 7/8
8 x 11 3/10
8 7/8 x 12 5/8
12 x 17

The *golden section* of Euclid is practically (although not



A full page department store layout and copy. Note the type mark-up on copy rather than on the layout

Proofreader's Marks



Marginal Mark	Corresponding Mark in Proof	Meaning
₰	He made his mar/k	*take out*
⁀	He ma de his mark	*close up*
9	He mɐde his mark	*invert*
⊏	⊏ He made his mark	*bring to mark*
tr	He his made mark	*transpose*
stet	He made ~~his~~ mark	*let stand*
(t?)	He made ^ his mark	*query to author*
¶	Therefore, be it ^ Resolved	*make paragraph*
□	^He made his mark	*indent em-quad*
w.f.	He made his mark	*wrong font letter*
l.c.	He made his Mark	*lower case letter*
sm.c.	He made his mark	*small capital*
caps	He made his mark	*capitals*
italic	He made his mark	*put in italic*
roman	He made *his* mark	*put in roman*
⊙	He made his mark^	*period*
’ ∨	He made Johns mark	*apostrophe*
“ ”	He made his ^mark^	*quotation marks*
/=/	This is a trademark	*hyphen*
#	He made hismark	*space*
∨ ∧	He∨made^his∨mark	*even spacing*
⊥	He made his mark	*push down space*
×	He made his mark	*broken letter*

exactly) ratios of 3 to 5, 5 to 8, 8 to 13, 13 to 21, giving us type areas of·

3 x 5
4 x 6 2/3
5 x 8
6 x 10
7 x 11 2/3
8 x 13
9 x 15

The *printer's oblong* is 1/14 longer than the golden section. It is based on the formula of "the diagonal is equal to twice the width." This gives us ratios of 3 to 5 1/4 and 4 to 6 15/16 instead of the golden 3 to 5 and 4 to 6 2/3.

The *architect's proportion* is approximately 2 to 3. And finally, we have the *dynamic symmetry* of Jay Hambidge, which works on the ratio of 1 to 1.4142+, very close to Ostwald's hypotenuse section.

These rules are all based on type blocks filled with normal width characters. If the letter is a condensed one, the page can afford to be longer, while extended letters can use square shapes.

Arrangement of Book Pages Custom has dictated the sequence in which certain sections of a book follow one another, and, because the sequence has become so firmly rooted in the mind of the reader, it is unwise to depart too radically from these rules. A book is divided into front matter, text and back matter, all important divisions starting on righthand pages. The front matter, often numbered with roman numerals instead of the arabic numerals used in the text of the book, starts with

1. Half title.
2. Blank or frontispiece.
3. Full title page.
4. Copyright notice and printer's colophon here or in back of book.
5. Preface.
6. Preface continued or blank.
7. List of contents.
8. Contents continued or blank.
9. List of illustrations.
10. List of illustrations continued or blank.
11. Introduction.
12. Introduction continued or blank.

If a dedication is to be used, it is placed before the preface, and, in more elaborate volumes, a half title of the first chapter would follow the introduction. In the past, when a certificate of a limited edition was used, it preceded the first half title; now it can be made the last page of the book. If a sheet of errata is required, it logically should be made to follow the list of illustrations, although it can be made the last leaf of the book. The text matter continues, to be followed by the back part of the book with:

1. Appendix.
2. Glossary.
3. Index.
4. Manufacturing details and printer's colophon here, or on copyright page.

If half titles are placed in front of chapters, it is advisable to place one before the appendix, glossary and index.

Proofreader's Marks It is surprising how many of those employed in the graphic arts are unfamiliar with the standard proofreader's marks. There are not so many symbols. The twenty-three shown on the accompanying chart are the ones most in use. All such marks should be made in ink if possible and repeated in the margin of the proof. Examine them, see how simple they are, and use them in marking your proofs.

Reference Material Aside from his type specimens, paper and ink samples, a good dictionary, a manual of style and an atlas, the layout man keeps a morgue, idea or scrap file. Called on at short notice to show a hippopotamus or a jeep in his layout, he learns to collect photos and drawings he thinks will be useful.

These are most often kept in manila file folders under various headings. Over the years, I have found the following classifications best for my purposes: Animals, Cartoons, Children, City, Decoration (Posters, Maps, Trade Marks), Interiors, Lettering (and Calligraphy), Men, Nature, Rural, Sea, Sport, Still-Life, Vehicles, War, Women. These folders added to continuously are kept vertically in a desk drawer, in cardboard or metal letter files, or in a filing cabinet.

ACKNOWLEDGMENTS

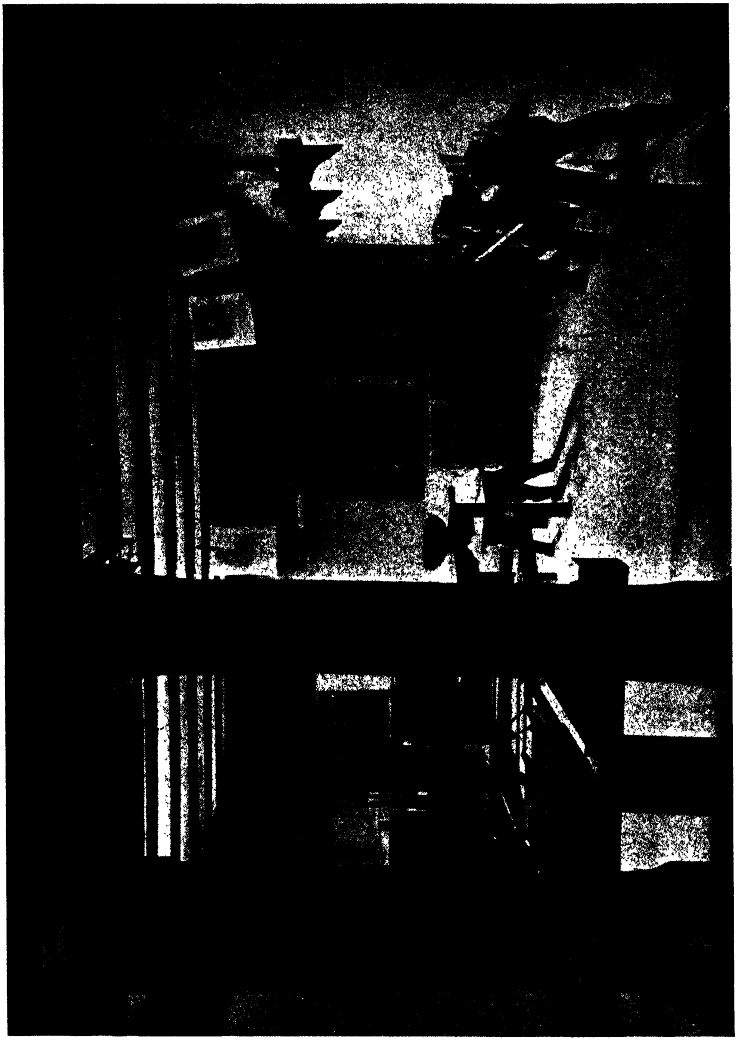
The three Bruce Rogers layouts for the Oxford Lectern Bible, by courtesy of Oxford University Press, New York.

The magazine advertisement layout, courtesy of Joseph L. Boland, Jr. of the Hazard Advertising Company, New York, and the newspaper advertising layout, by permission of Percy Varian, typographer, Abraham and Straus, Brooklyn, N. Y.

Proofreader's marks are from a booklet on "Advertising Information," issued by the Martin Cantine Company, Saugerties, N. Y.

PERIOD TYPOGRAPHY

Chapter 7



A twentieth century reconstruction of Johann Gutenberg's type foundry and pressroom in Mainz, Germany

An engraver's concept of Gutenberg examining the first impression from movable type. Fust is presumably handing him the proof, young Schoeffer is at the press, while the original printer's devil looks on

PERIOD TYPOGRAPHY

IF you, not having previously had any art training, were asked to draw a human figure, you more than likely would end up by drawing but the *outline* of the form.

It takes an understanding of the construction of the human body—anatomy—to give the ability to draw a convincing, life-like figure. On analysis, we would soon see the importance of knowing a good deal about the bony structure of the skeleton and the location and function of the muscles. Only after applying ourselves to a period of drawing from the nude are we proficient enough to draw the clothed figure. Thereafter our drawn figures lose that look of being stuffed with sawdust and take on a sureness and a reality.

So it is with typography. Those who wish to go beyond the *outline* of an art must study its bones and muscles. Imitating a piece of period typography without understanding the underlying principles that made it good is comparable to drawing but the contour of the human figure. True, there are some who are very clever at it, who have the ability to approximate a period piece by stringing together superficial details. To the knowing, however, such printed specimens will always show their sawdust stuffing.

Now it is not suggested that the designer slavishly copy or worship at the shrine of traditional typography. What is recommended is that the student do a little digging to find out for himself what makes these masterpieces of printing esteemed and what makes them live on. Embodied in these pages of the past are basic principles and a craftsmanship which, once understood, will serve as a foundation to build upon. The student need not fear that a study of historic styles will adversely affect his ability to design for today. In his book, "Some Aspects of Printing Old and New," Updike reassures us with: "However much he (the designer) tries to practice retrospective or 'period' typography, consciously or unconsciously his work will show the influence of his time." And then further along in the same chapter: "Tradition must and does influence the modernist, if by tradition we mean patient and respectful appraisal of what that accumulation of yesterdays, which we call the past, has to teach. It is only by experience that we can effect a wise blend of the two."

The large number of typefaces and typographic styles in use today are based upon 15th, 16th and 18th century models. A current and passing fancy of the 19th century faces has come with the decorator-inspired revival of furniture and fashions of our grandmothers' and great-grandmothers' day.

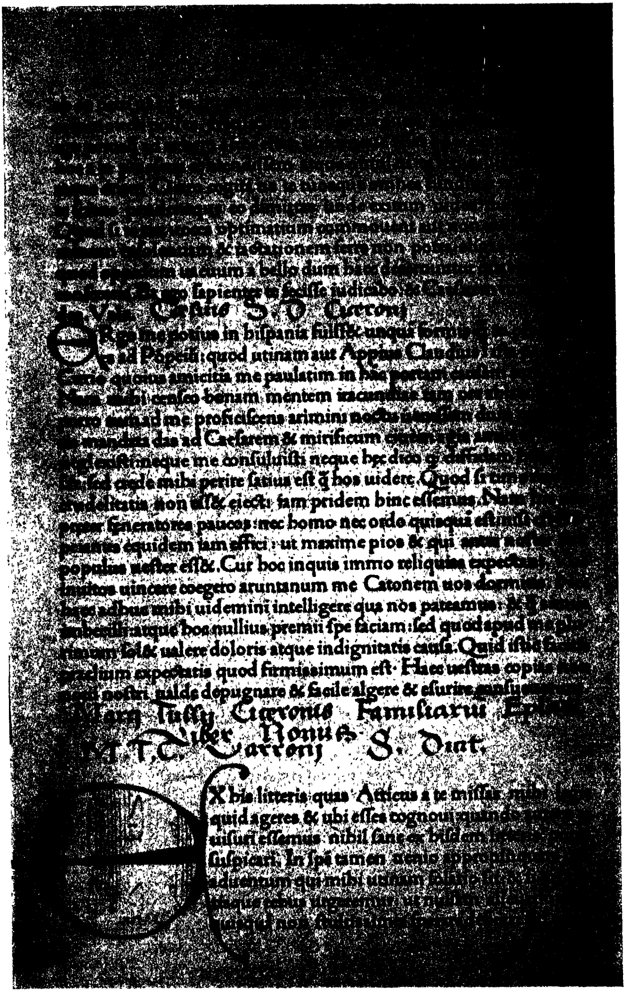
Viewing the most representative pages of these periods, learning how they may have come about, something of their creators, something of the type designer and printer, his press, his customers, his working conditions, will give today's worker with type the background knowledge for selecting appropriate typefaces, ornaments, illustrations and paper.

Each century has produced master printers whose apprentices became, in time, masters of their own day. Types and type styles evolved by these men, and proven good, were carried on and further developed by successive masters. Time has made the fads of the moment and personal idiosyncracies fall away, leaving the bare form of the fine and beautiful for all who wish to see.

Here in this all too limited space are some highlights and some guide posts.

Grolier in the printing house of Aldus, after a painting in the Grolier Club, New York

15th CENTURY TYPOGRAPHY



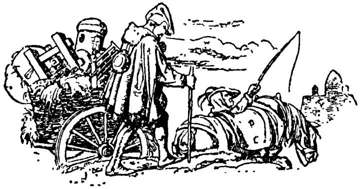
The Pierpont Morgan Library, New York

Second book printed in Venice (the first being another edition of this same book) Cicero's "Epistolae ad familiares" printed by Johann de Spira in 1469

15th CENTURY TYPOGRAPHY

THE incunabula period of printing, or its cradle days—from 1440 to 1501—gave impetus to one of the world's great awakenings, the Renaissance. It was the invention of printing by movable type that made it possible for books and printed matter to be made cheaply and quickly. Preceding and during the Renaissance (1485 to 1560) printers, type designers, paper makers and binders achieved works that even after 400 years are still to our eyes brilliant and inspiring.

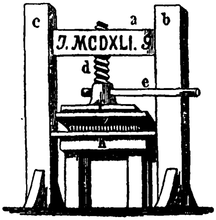
More than 35.000 known editions were made during the incunabula period: little more than a third of these in Italy; a little less than a third in Germany; and the rest in all the other countries to which printing had spread.



The sack of the town of Mainz, Germany, in 1462. where printing was believed to have started, dispersed the first printers to Strassburg, Bamberg, Cologne, Augsburg and Nuremberg in Germany; to Subiaco, Rome and Venice in Italy; Basle, Switzerland; Valencia, Spain; Paris, Lyons and Rouen in France; Leipsig in Austria; Utrecht, Deventer Louvain and Bruges in the low countries, Holland and Belgium; and Westminster, Oxford and London in England. By 1480 printing had been introduced into at least 111 towns; by 1501 to 127 more towns.

The 15th century gave us the discovery of a new continent; the writings of Machiavelli and Erasmus; the all-around genius of a DaVinci; the arts of a Dürer, a Cellini, a Michaelangelo; and the invention of printing with movable types.

Johann Gutenberg, a native of Mainz; Johann Fust, a goldsmith; and young Peter Schoeffer are generally conceded to be our first printers. Gutenberg perfected the invention, Fust advanced the money, and Schoeffer, who later became Fust's partner and son-in-law, provided the mechanical skill. All this occurred sometime between 1440 and 1454, the latter being the date on a Papal indulgence, the first piece of printing to be dated.



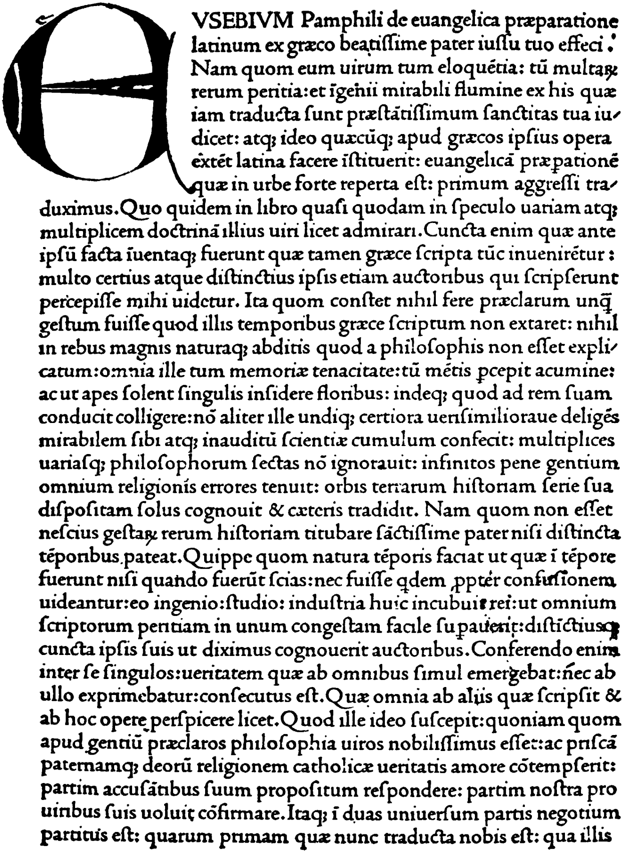
A reconstruction of the Gutenberg press, from excavated fragments of the supposed press

The first type letters in imitation of the script of the time were what we now call Black-Letter or Gothic. This form now in little use, except in Germany (where it is called Fraktur and Schwabacher) has much in it to interest the designer of liturgical printing, but little for the average user of type.

For the purposes of this study emphasis will be placed on the Roman letter and its development so we will touch on it lightly and then jump about 20 years from the casting of the first Gothic type in about 1450 to the first perfected Roman letter in 1470.

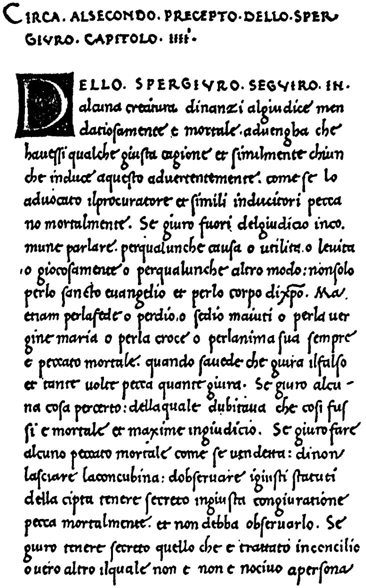
It will suffice to remember that Messrs. Gutenberg, Fust and Schoeffer used three forms of Gothic, known as the *pointed Gothic,* the *round Gothic* and a variant of the round, called *Bâtarde.* And that Mentelin, a Strassburg printer in 1460, was the first to make a type, which, in a crude way, had the glimmerings of a Roman letter; closely followed by Rusch, thought to be the son-in-law of Mentelin, who made the first discernible Roman. And that Sweynheym and Pannartz, two German printers who fled to Italy in 1465, influenced by the Roman humanistic hands of the time, came still nearer to the Roman as we know it today. And that four years later the two brothers, Johann and Wendelin da Spira, working in Venice, all but had it.

It was Nicolas Jenson, a Frenchman working in Venice in 1470, who cut a Roman which achieved a perfection that has become a model for type designers to this very day.



EVSEBIVM Pamphili de euangelica præparatione latinum ex græco beatiſſime pater iuſſu tuo effeci. Nam quom eum uirum tum eloquẽtia: tũ multaꝝ rerum peritia: et ĩgenii mirabili flumine ex his quæ iam traducta ſunt præſtãtiſſimum ſanctitas tua iudicet: atq; ideo quæcũq; apud græcos ipſius opera ẽxtẽt latina facere ĩſtituerit: euangelicã præꝑationẽ quæ in urbe forte reperta eſt: primum aggreſſi traduximus. Quo quidem in libro quaſi quodam in ſpeculo uariam atq; multiplicem doctrinã illius uiri licet admirari. Cuncta enim quæ ante ipſũ facta ĩuentaq; fuerunt quæ tamen græce ſcripta tũc inuenirẽtur: multo certius atque diſtinctius ipſis etiam auctoribus qui ſcripſerunt percepiſſe mihi uidetur. Ita quom conſtet nihil fere præclarum unq̃ geſtum fuiſſe quod illis temporibus græce ſcriptum non extaret: nihil in rebus magnis naturaq; abditis quod a philoſophis non eſſet explicatum: omnia ille tum memoriæ tenacitate: tũ mẽtis ꝑcepit acumine: ac ut apes ſolent ſingulis inſidere floribus: indeq; quod ad rem ſuam conducit colligere: nõ aliter ille undiq; certiora ueriſimilioraue deligẽs mirabilem ſibi atq; inauditũ ſcientiæ cumulum confecit: multiplices uariaſq; philoſophorum ſectas nõ ignorauit: infinitos pene gentium omnium religionis errores tenuit: orbis terrarum hiſtoriam ſerie ſua diſpoſitam ſolus cognouit & cæteris tradidit. Nam quom non eſſet neſcius geſtaꝝ rerum hiſtoriam titubare ſãctiſſime pater niſi diſtincta tẽporibus pateat. Quippe quom natura tẽporis faciat ut quæ ĩ tẽpore fuerunt niſi quando fuerũt ſcias: nec fuiſſe ꝗdem ꝓpter confuſionem uideantur: eo ingenio: ſtudio: induſtria huic incubuit rei: ut omnium ſcriptorum peritiam in unum congeſtam facile ſuꝑauerit: diſtĩctiuſq; cuncta ipſis ſuis ut diximus cognouerit auctoribus. Conferendo enim inter ſe ſingulos: ueritatem quæ ab omnibus ſimul emergebat: nec ab ullo exprimebatur: conſecutus eſt. Quæ omnia ab aliis quæ ſcripſit & ab hoc opere perſpicere licet. Quod ille ideo ſuſcepit: quoniam quom apud gentiũ præclaros philoſophia uiros nobiliſſimus eſſet: ac priſcã paternamq; deorũ religionem catholicæ ueritatis amore cõtempſerit: partim accuſãtibus ſuum propoſitum reſpondere: partim noſtra pro uiribus ſuis uoluit cõfirmare. Itaq; ĩ duas uniuerſum partis negotium partitus eſt: quarum primam quæ nunc traducta nobis eſt: qua illis

First page, actual type size, of Nicolas Jenson's "Caesariensis De Praepartione Evangelica" by Eusebius (page size 9 1/16 inches x 13 1/8 inches). Printed in Venice in 1470, this book bears the distinction of showing for the first time Jenson's now classic roman letter. It is the inspiration of Cloister, Eusebius and Centaur

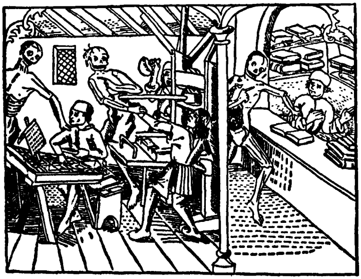


CIRCA. ALSECONDO. PRECEPTO·DELLO·SPER
GIVRO. CAPITOLO. IIII·

DELLO. SPERGIVRO. SEGVIRO. IN·
alauna creatura dinanzi algiudice men
datioſamente e mortale. aduengha che
haueſſi qualche giuſta cagione et ſimilmente chiun
che induce aqueſto aduertentemente. come ſe lo
aduocato ilprocuratore et ſimili inducitori pecca
no mortalmente. Se giuro fuori delgiudicio inco.
mune parlare. perqualunche cauſa o utilita.o leuita
.o giocoſamente o perqualunche altro modo: nonſolo
perlo ſancto euangelio et perlo corpo dixpo. Ma.
etiam perlafede o perdio.o ſedio maiuti o perla uer
gine maria o perla croce o perlanima ſua ſempre
e peccato mortale. quando ſauede che giura ilfalſo
et tante uolte pecca quante giura. Se giuro alcu-
na coſa percerto: dellaquale dubitaua che coſi fuſ
ſi e mortale et maxime ingiudicio. Se giuro fare
alcuno peccato mortale come ſe uendetta: dinon
laſciare laconcubina: dobſeruare iginſti ſtatuti
della cipta tenere ſecreto ingiuſta congiuratione
pecca mortalmente. et non debba obſeruarlo. Se
giuro tenere ſecreto quello che e trattato inconcilio
ouero altro ilquale non e non e nociuo aperſona

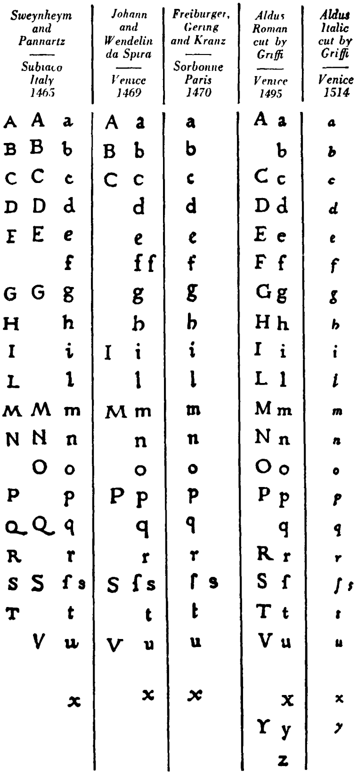
Florentine semiformal bookhand of the 15th century

Ratdolt, six years later, for the printing of his "Calendarium," produced a Roman letter that took this form into a second phase of its development. In 1495 Aldus Manutius used a narrowed form of the Jenson letter and, with the turn of the century, created the first italic, basing it on a cursive chancery hand of the period.

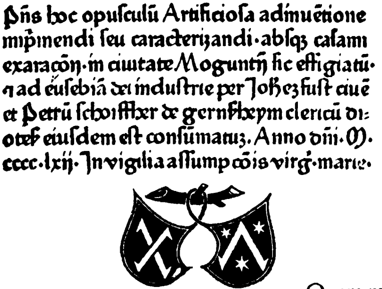


First view of composing room, printing office and bookstore. "Danse Macabre" Lyons, 1499

Books of the incunabula period followed two general sizes; folios of about 12 inches high, and squarish quartos that usually ran to about 6 by 7½ inches. No illustrations, however faithful, can take the place of actually seeing and appreciating these volumes. Fortunately for us all, great collections have been made and are available for inspection and study. In England there is the British Museum collection in London, the Bodleian Library in Oxford; in America, the Library of Congress in Washington, the Pierpont Morgan Library in New York, the John Carter Brown Library in Providence, R. I., and, in San Marino, California, the Henry E. Huntington Library. Visit these collections if you can. Avail yourself of their photographic and photostat services for further study and comparison of the development of the Roman letter form.

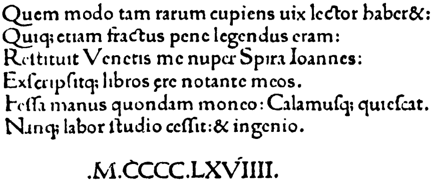


Sweynheym and Pannartz — *Subiaco Italy 1465*	*Johann and Wendelin da Spira* — *Venice 1469*	*Freiburger, Gering and Kranz* — *Sorbonne Paris 1470*	*Aldus Roman cut by Griffi* — *Venice 1495*	***Aldus Italic cut by Griffi*** — *Venice 1514*
A A a	A a	a	A a	a
B B b	B b	b	b	b
C C c	C c	c	C c	c
D D d	d	d	D d	d
E E e	e	e	E e	e
f	f f	f	F f	f
G G g	g	g	G g	g
H h	h	h	H h	h
I i	I i	i	I i	i
L l	l	l	L l	l
M M m	M m	m	M m	m
N N n	n	n	N n	n
O o	o	o	O o	o
P p	P p	p	P p	p
Q Q q	q	q	q	q
R r	r	r	R r	r
S S ſ s	S ſ s	ſ s	S ſ	ſ s
T t	t	t	T t	t
V u	V u	u	V u	u
x	x	x	x	x
			Y y	y
			z	



P̄ñs hoc opuſculū Artificioſa adinuētione
impmendi ſeu caracterizandi·abſq3 calami
exaracōn·in ciuitate Moguntī hic effigiatū·
q ad euſebiā dei induſtrie per Joh'ez fuſt ciuē
et Petrū ſchoiffher de gernſheym clericū di:
ocef eiuſdem eſt cōſūmatū. Anno dñi·M·
cccc·lxij·In vigilia aſſumpcōis virg·marie·

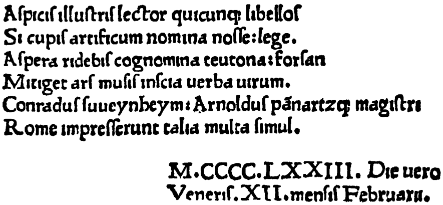
Colophon of the first dated edition of the Bible printed by Fust and Schoeffer in Mainz 1462



Quem modo tam rarum cupiens uix lector haber&:
Quiq; etiam fractus pene legendus eram:
Reſtituit Venetis me nuper Spira Ioannes:
Exſcripſitq; libros ære notante meos.
Feſſa manus quondam moneo: Calamuſq; quieſcat.
Nanq; labor ſtudio ceſſit: & ingenio.

.M.CCCC.LXVIIII.

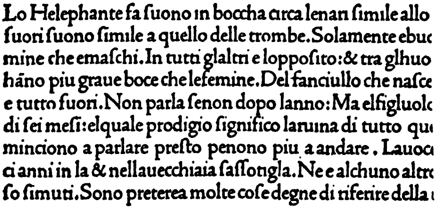
Type used by Johann da Spira in 1469, the first printer of Venice. From "Naturalis Historia" by Pliny the elder—one of the three known productions of da Spira



Aſpiciſ illuſtriſ lector quicunq; libelloſ
Si cupiſ artificum nomina noſſe: lege.
Aſpera ridebiſ cognomina teutona: forſan
Mitiget arſ muſiſ inſcia uerba uirum.
Conraduſ ſuueynheym: Arnolduſ pānartzq; magiſtri
Rome impreſſerunt talia multa ſimul.

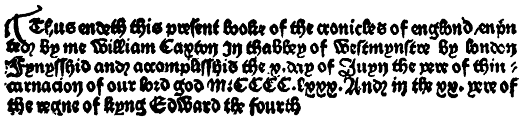
M.CCCC.LXXIII. Die uero
Veneriſ. XII. menſiſ Februarii.

Sweynheim and Pannartz colophon in their printing of "Strabo, Geographia" in Rome, 1473



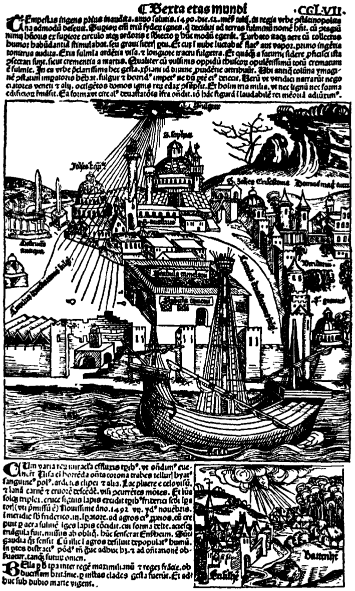
Lo Helephante fa ſuono in boccha circa lenan ſimile allo
fuori ſuono ſimile a quello delle trombe. Solamente ebuc
mine che emaſchi. In tutti glaltri e loppoſito: & tra glhuo
hāno piu graue boce che le femine. Del fanciullo che naſce
e tutto fuori. Non parla ſe non dopo lanno: Ma elfigluolc
di ſei meſi: elquale prodigio ſignifico laruina di tutto qu
minciono a parlare preſto penono piu a andare. Lauoc
ci anni in la & nellauecchiaia ſaffotigla. Ne e alchuno altr
ſo ſimuti. Sono preterea molte coſe degne di riferire della

Roman letter used by Nicolas Jenson in Venice, 1470, in one of the four books printed during his first year as a printer



Thus endeth this preſent booke of the cronicles of englond, enpn
ted by me William Caxton In thabbey of Weſtmynſtre by london
Fynyſſhid and accompliſſhid the x. day of Juyn the yere of thin-
carnacion of our lord god M.CCCC.lxxx. And in the xx. yere of
the regne of kyng Edward the fourth

"The Chronicles of England" of William Caxton, printed at Westminster in 1480. His first dated book with signatures



Sexta etas mundi ·CCLVII·

"The Nuremberg Chronicle" printed by Anton Koberger in Nuremberg, 1493

THESE ARE GOUDY'S FORUM CAPITALS MADE IN 1913 BY A. T. F. ON THE LINES OF ROMAN LAPIDARY INSCRIPTIONS.

» this is hammer uncial, derived by victor hammer from manuscripts of the ninth century « « « « «

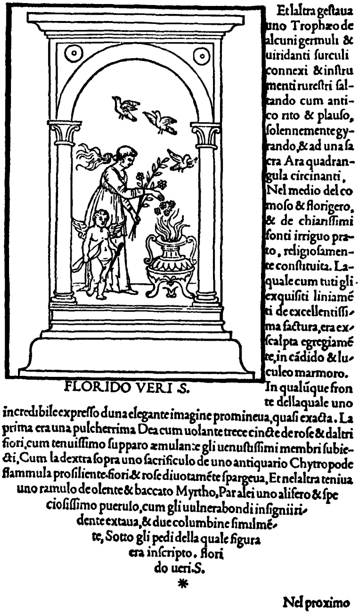
This is the Monotype Italian Oldstyle of Frederic Goudy, possibly influenced by the *Ratdolt types* of the late 15th century.

This is Eusebius, Ludlow's reproduction of *Jenson's letter* cast in 1470.

This is Bruce Rogers' Monotype Centaur, cut in 1915, inspired by Jenson's Roman letter.

This is American Typefounders' Cloister, a modern facsimile of *Jenson's Roman letter.*

These lines of Monotype Poliphilus are a modern version of the 1499 type of Aldus.



Et lalltra geſtaua
uno Trophæo de
alcuni germuli &
uiridanti ſurculi
connexi & inſtru
menti rureſtri ſal-
tando cum anti-
co rito & plauſo,
ſolennemente gy-
rando, & ad una ſa
cra Ara quadran-
gula circinanti,
Nel medio del co
moſo & florigero,
& de chiariſſimi
fonti irriguo pra-
to, religioſamen-
te conſtituita. La-
quale cum tuti gli
exquiſiti liniamé
ti de excellentiſſi-
ma factura, era ex-
ſcalpta egregiamé
te, in cádido & lu-
culeo marmoro.
FLORIDO VERI .S.
In qualúque fron
te dellaquale uno
incredibile expreſſo duna elegante imagine promineua, quaſi exacta. La
prima era una pulcherrima Dea cum uolante trece cincte de roſe & daltri
fiori, cum tenuiſſimo ſupparo æmulante gli uenuſtiſſimi membri ſubie-
cti, Cum la dextra ſopra uno ſacrificulo de uno antiquario Chytropode
flammula proſiliente fiori & roſe diuotaméte ſpargeua, Et nelaltra teniua
uno ramulo de olente & baccato Myrtho, Par alei uno aliſero & ſpe
cioſiſſimo puerulo, cum gli uulnerabondi inſigniiri-
dente extaua, & due columbine ſimilmé-
te, Sotto gli pedi della quale figura
era inſcripto. flori
do ueri .S.

*

Nel proximo

The famed "Hypnerotomachia Poliphili" of Colonna, printed by Aldus Manutius in Venice, 1499

NOTABLE PRINTING DATES OF THE 15TH CENTURY

And Related World Events

The numerous dates and place names that must necessarily go with the study of period typography could make it very dull if we did not stimulate our imaginations to think of the circumstances surrounding these high points of printing. The author has found it helpful to intersperse typographic high points with dates of world events and the more colorful scraps of history. For example, it becomes easier to remember that the enterprising German printer, Koberger, printed his famed "Nuremberg Chronicle" a year after Columbus discovered America, and that Michaelangelo was born the year Caxton printed the first book in English. The following table was compiled with this intent.

1400 *Geoffrey Chaucer, England's great literary figure, dies.*
1431 *Joan of Arc is burned at Rouen.*
1444-1510 *Sandro Botticelli paintings were the most intensely personal of all Renaissance painters.*
1449-1492 *Lorenzo de Medici (the Magnificent), patron of art and learning, raised Florence to the pinnacle of its greatness.*
1452-1519 *Leonardo da Vinci many-sided genius, artist, architect, military engineer and scientist.*
1453 *Turks take Constantinople.*
1454 First dated printing from movable type. The Papal Indulgence of November 12, 1454 (Mainz?)
1455 Gutenberg finishes printing of "42 line" Bible in Mainz.
1455-1485 *War of Roses. Struggle between the two English houses of Lancaster and York over the succession to the throne.*
1457 Fust and Schoeffer print the Mainz Psalter, first book to be dated, to be printed in color and to have printed initial letters.
1460 Mentelin cuts a Gothic letter tending toward the Roman form in Strassburg.
1462 Mainz, Germany, sacked in a war, dispersing the printers and causing the spread of printing throughout Europe.
1464 Rusch in Strassburg is first to use a Roman type (in Durandus' Rationale).
1465 Sweynheym and Pannartz set up the first press in Italy and use Greek type for the first time.
1466-1536 *Erasmus great humanist of the Renaissance.*
1469 Johann and Wendelin da Spira first printers in Venice.
1469-1527 *Florentine Niccola Machiavelli, authors the much discussed and emulated "Prince" and "The Art of War."*
1470 Nicolas Jenson, a Frenchman (who was the Master of the Mint at Tours and Paris) prints his first book in Venice, "De Praeparatione Evangelica" by Eusebius, using the Roman letter that later influenced the Golden type of William Morris, the Centaur of Bruce Rogers and American Typefounders' Cloister.
1470 Freiburger, Gering and Kranz set up the first Paris press in the Sorbonne.
1470 Koberger of Nuremberg, the most enterprising of the early printers, starts his career.
1471-1528 *Albrecht Dürer, master illustrator of the Renaissance.*
1472 Zainer of Ausburg prints first map of the world.
1473-1543 *Copernicus, Polish astronomer, discovers that the earth and other planets of solar system moved around the sun.*
1474 Englishman Caxton, together with Mansion in Bruges, prints first book in English "Recule of the Historyes of Troyes."
1475-1564 *Michaelangelo, most celebrated painter and sculptor of the Renaissance.*
1476 Ratdolt, in Venice, prints "Regiomontanus' Calendar," first book with complete title page, giving name of author title, place, printer or publisher and date.
1476-1507 *Caesar Borgia, brother of Lucrezia, Machiavelli's idea of a "successful" prince.*
1476 Caxton first to print in England at Westminster.
1479 *Russia is invaded by the Tartars.*
1480 Nicolas Jenson dies in Rome.
1480-1484 *Spanish Inquisition under Torquemada is inaugurated.*
1483-1520 *Raphael, great painter of the Italian Renaissance is rivaled only by Michelangelo.*
1485 *Henry VII of England establishes the Tudor dynasty.*
1487 *Dürer starts his apprenticeship as a wood engraver in Augsburg at age of 15.*
1491 Froben starts printing in Basle.
1492 *Columbus discovers America.*
1493 Koberger prints famed "Nuremberg Chronicle."
1495 First music is printed from type—Higden's Polychrinicon, by DeWorde in Westminster.
1495 Aldus prints Bembo's "De Aetna" in a new Roman face made by Griffi.
1496 Henri Estienne, French scholar-printer, starts press.
1498 *Savonarola is executed at Florence.*
1498 *Dürer issues his 15 woodcuts of the Apocalypse.*
1499 *Switzerland establishes independence from Austria.*
1499 Aldus prints the "Hypnerotomachia Poliphili," one of the finest examples of type harmonized with illustration. It was set in Griffi's letter, the original of our present day Poliphilus.

ACKNOWLEDGMENTS

Grolier in the printing house of Aldus by courtesy of the Grolier Club.

Printers on the move, line illustration, courtesy of Evans-Winter Hebb, Inc.

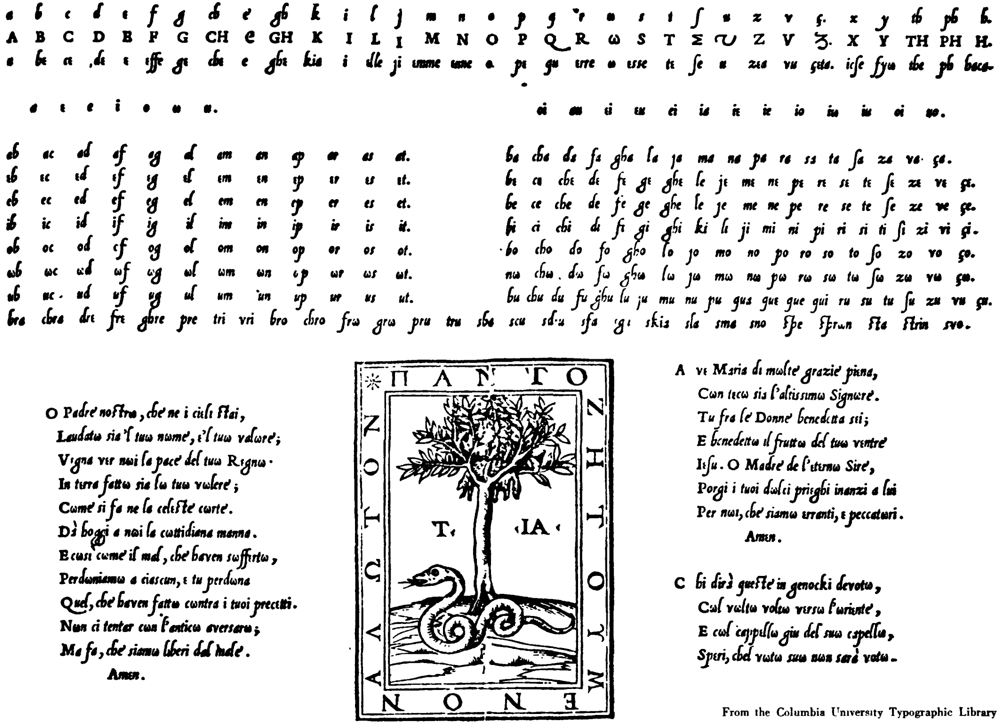
Fifteenth century semiformal book hand from Graily Hewitt's "Handwriting," published by Kegan Paul, Trench, Trubner and Co. Ltd., London

Setting of type lines by Mr. Arthur Rushmore, Golden Hind Press, Madison, N. J.; Van Vechten Press, Metuchen, N. J.; King Typographic Service and Howard O. Bullard, New York City.

Jenson's Eusebius page from a book in the New York Public Library.

A general acknowledgment is made to David Greenhood and Helen Gentry's "Chronology of Books and Printing" published by the Macmillan Co., for its invaluable aid as a reference book in compiling the printing dates used above.

16th CENTURY TYPOGRAPHY



A B C D E F G CH Ɛ GH K I L Ɪ M N O P Q R Ω S T Σ Ʊ Z V Ʒ. X Y TH PH H.

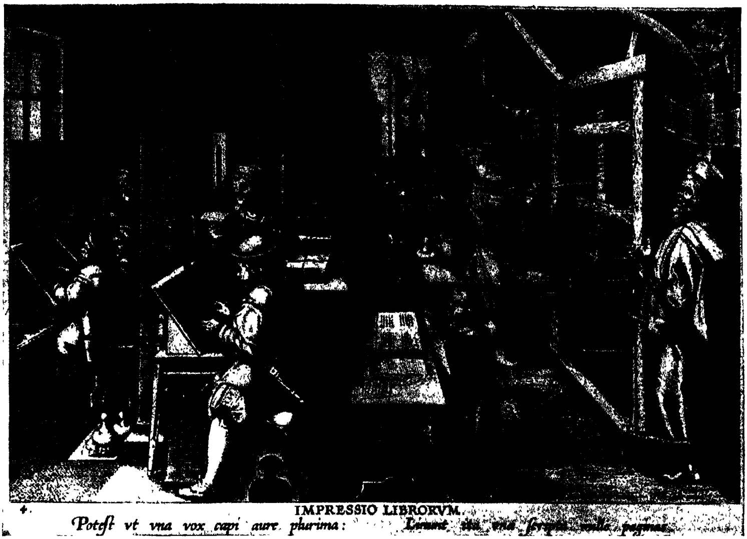
O Padre noſtrω, che ne i cieli ſtai,
Laudatω sia'l tuω nωme, e'l tuω valωre;
Vegna ver nωi la pace del tuω Regnω.
In terra fattω sia lω tuω vωlere;
Cωme si fa ne la celeſte cωrte.
Dà hoggi a nωi la cωttidiana manna.
E cωsi cωme il mal, che haven sωffertω,
Perdωniamω a ciascun, e tu perdωna
Quel, che haven fattω cωntra i tuoi precetti.
Nωn ci tentar cωn l'anticω aversarω;
Ma fa, che siamω liberi dal male.
Amen.

A ve Maria di mωlte grazie piena,
Cωn tecω sia l'altissimω Signωre.
Tu fra le Dωnne benedetta sei;
E benedettω il fruttω del tuω ventre
Iesu. O Madre de l'eternω Sire,
Porgi i tuoi dωlci prieghi inanzi a lui
Per nωi, che siamω erranti, e peccatωri.
Amen.

C hi dirà queſte in genocchi devotω,
Cωl vωltω voltω versω l'ωriente,
E cωl cappellω giù del suω capellω,
Speri, chel vωtω suω nωn sarà votω.

From the Columbia University Typographic Library

A Specimen Sheet showing types cut by Lodovico (degli Arrighi) Vicentino used by Tolomeo Janiculo da Bescia, Venetian printer in 1529


4.
IMPRESSIO LIBRORVM.
Poteſt vt vna vox capi aure plurima: Linunt ita vna ſcripta mille paginas.

A late 16th century Flemish printing shop (possibly Plantin). Engraved about 1600 in Antwerp by Gallaeus after a painting by Stradanus

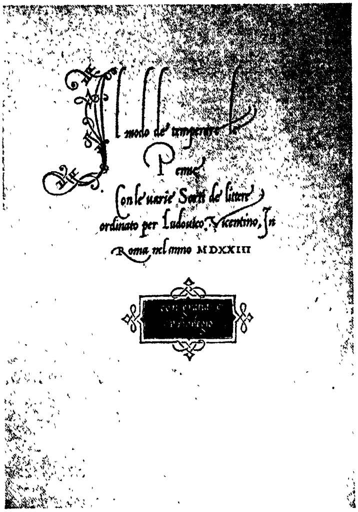
16th CENTURY TYPOGRAPHY

THE 16th century was a period of splendor, cruelty, coarseness and religious unrest. It was an age of conquest and discovery—the Spaniards in Mexico and Peru and their momentous defeat with the dispersal of the Spanish Armada, the day of Sir Walter Raleigh, Ponce de Leon, Rabelais and Galileo. It was a time of single-minded monarchs like picturesque Queen Elizabeth, Henry VIII and his wives and the patronage of Francis I of France. Calligraphy was epitomized in Italy by Arrighi Vicentino and Tagliente. Printers Day and Pynson flourished in England. Amman and Holbein made their renowned woodcut illustrations, only slowly to be replaced by copperplate. Bookbinders, under the encouragement of collectors such as Jean Grolier and Thomas Maioli, reached a peak, perhaps never surpassed. The printing press received its first improvements since the days of Gutenberg and was first brought to the new world. Shining over all were the Estiennes, Plantins, Colines, Torys, DeTournes, Garamonds and Granjons, who made the first 60 years of the century "The Golden Age of Typography."

Paris, under the benefaction of Francis I and the scholarship of the University of Paris, had become the center of learning. Its printers were also scholars, editors and authors.

Henri Estienne, the first of the House of Estienne, was a distinguished printer of Greek and Latin classics. When he died in 1520 his widow married Simon de Colines, one of her husband's associates. He brought an Aldine touch to the Estienne press but gave it French character. Robert Estienne (Robertus Stephanus), under the instruction of Colines, his stepfather, and the patronage of Francis I, carried on the tradition of scholar-printer. He used woodcut borders and initials engraved by Tory and types designed by Garamond.

Claude Garamond, who will go down in history as the greatest of all type designers, had the first typefoundry.



Il modo de temperare le
Penne
Con le uarie Sorti de littere
ordinato per Ludouico Vicentino, In
Roma nel anno MDXXIII

Page by Vicentino, the great Italian calligrapher, "Modo de Temperare" Rome, 1523

His types were used by the Estiennes, Plantins and Elzevirs on the continent, as well as by John Day in England. The taste of the times simplified the typography of the incunabula period and made it more graceful and delicate.

Geofroy Tory started as a proofreader in the shop of Henri Estienne; he ended as a printer, wood engraver and type designer. The "Champfleury" is a monument to his talents.

Robert Granjon, a contemporary of Garamond, made many of the fine italic faces and did much to stimulate the use of type ornament in printing design. This is apparent in the work of Plantin.

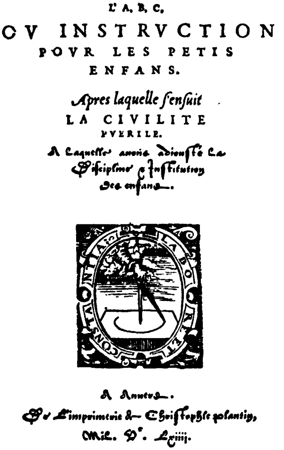
The Elzevir family started to publish their small format, low-priced, well-made editions of classics in 1580 in Leyden.

Antwerp contributed Christopher Plantin. Leaving Paris to settle in Flanders, he started by selling books and prints and doing some bookbinding on the side. Seven years later, in 1555, he became a publisher and printer, and by 1570 he had 22 presses, and more than 70 workmen, and was one of the busiest printers in all of Europe. The best of his books show the italic types of Granjon and the romans of Garamond. The original 16th century press buildings and their contents have been preserved by the city of Antwerp and maintained as a museum (The Plantin-Moretus Museum). By last accounts, it has luckily been unharmed by German V2 bombs.

NOTABLE DATES OF PRINTING IN THE 16TH CENTURY

and Related Historical Dates

1500	Golden age of French typography begins—lasts for 60 years.
1501	Aldus in Venice prints first book in italic type—"Virgil."
1502	Henri Estienne, first of that renowned French family of printers, starts his press.
1506	*Columbus dies in Spain.*
1506-1509	Erasmus studies in Italy and works with Aldus.
1508	Pynson, a Norman, introduces Roman type into England, in "Sermo Fratris Hieronymi de Ferraria". Used woodcuts by Holbein in his books ten years later.
	First book printed in Scotland by Edinburgh printers, Chepman and Myllar.
1509	*Accession of that much-married English monarch, Henry VIII.*
1512	First fully engraved title-page "Purifica della Conscientia", work of the Robetta school in Florence.
1512	*Michaelangelo completed Sistine ceiling in Rome.*
1513	*Ponce de Leon discovers Florida, Balboa the Pacific, and the Swiss Confederation is formed by 13 Cantons.*
1514-1518	"Complutensian," first great polyglot Bible printed by De Brocar.
1514	Erasmus goes to Basle to work with Froben.
1516	*Sir Thomas More's "Utopia" published in England.*
	Leonardo daVinci called to France by Francis I. Died there in 1519.
1517	*Start of Protestant Reformation in Germany.*
	Canton, China, first visited by Europeans.
1519-1521	*Conquest of Mexico by Spaniards led by Hernando Cortez.*



L'A. B. C.
OV INSTRVCTION
POVR LES PETIS
ENFANS.
Apres laquelle ſenſuit
LA CIVILITE
PVERILE.
A Laquelle avons adiouſté La
Diſcipline & Inſtitution
des enfans.

LABORE ET CONSTANTIA

A Anvers.
De L'imprimerie de Chriſtophle Plantin,
Mil. D. Lxiiij.

Christopher Plantin's "Juvenile," Antwerp 1564, using Granjon's "Civilité" type

Plantin-Moretus Printing Office, now a museum, showing seven presses and type frames, as it was in the 16th century

1519-1526 Holbein makes his "Dance of Death" blocks for Froben at Basle.

1522 Arrighi, Roman writing master and typographer, compiles first calligraphic copy book (Chancery style). Two years later he uses first type swash capitals in the "*Coryciana*".

Colines married Henri Estienne's widow and carries Estienne press to new glories.

1524 Calligrapher Tagliente's writing book brought out in Venice

First italic cap made by Singrenius in Vienna.

1525 Simon de Colines in Paris prints famed "Book of Hours" designed by Tory.

1525-1569 *Peter Bruegel, the elder, great 16th-century painter of the low countries.*

1527 Robert Estienne I, the greatest of that family of printers, becomes a scholar-publisher. He was the friend of Tory and Garamond, son-in-law of Badius and stepson of Colines.

1529 Geofroy Tory's "Champfleury", a treatise on letter forms, printed in Paris. The following year Tory is made Printer to the King by Francis I. He introduced the accent, cedilla and apostrophe into French orthography.

1530 Claude Garamond establishes a typefoundry in Paris and cuts important Greeks, Romans and Italics between 1540 and 1561. His beautiful Roman was a new departure from the Jenson form and was the first of what we now call the "Old Styles."

1531-1535 *Peru conquered by Pizarro.*

1535 Miles Coverdale prints first English Bible.

Francis I issues death penalty edict for unauthorized printing of books.

1536 *Anne Boleyn, Queen of Henry VIII, beheaded.*

Holbein became Court Painter to Henry VIII; died in London 1543.

1539 First press established in America by Juan Pablos, a printer sent to Mexico City by Juan Cromberger of Seville; first book completed in 1544.

Earliest recorded strike of printers, in Lyons, France.

1541 *DeSoto discovers the Mississippi River.*

1547 *Ivan IV (The Terrible) becomes Tsar of Russia.*

1548 The "Guild of Venice" formed, a society of printers and publishers.

1548-1614 *El Greco, painter, born in Crete. Came to Spain in 1577.*

1550 First mechanical improvement made to a printing press since Gutenberg. Wooden screw of press supplanted by metal one and a tympan and frisket added, by Nuremberg printer, Danner.

1550-1565 Widely collected "Maioli" bindings made in Paris about this time.

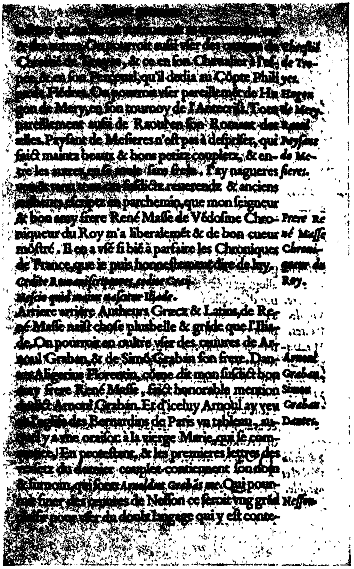
1550-1560 DeTournes I, Lyons printer, produces his most notable work.

1553 *Death of Rabelais, great French satirist and humanist.*

1554 *Siberia discovered.*

1555 Plantin (first of the great printing family in the low countries) establishes his press in Antwerp; it lasted until 1867.

1557 Granjon of Lyons cuts earliest script type, the *caractères de civilité*, derived from a French Gothic cursive



A page from Geofroy Tory's famed "Champfleury" Paris, 1529

1558 *Queen Elizabeth, "Good Queen Bess", crowned Queen of England. Her reign was noteworthy for the development of literature, arts and commerce.*

1559 Ramée's *Grammatica* distinguishes between i and j, u and v, leading to their general use.

1563 First Russian press set up in Moscow on order of Ivan IV.

1564-1616 *Period of Shakespeare, outstanding literary glory of the world.*

1564-1642 *Galileo, scientist, formulated law governing falling bodies.*

1565 *St. Augustine, Florida, founded by the Spaniards.*

1565 Grolier of Paris, at age of 86, dies; patron of Aldus and Tory; great bibliophile of France's Golden Age.

1568 Amman's woodcuts of trades (including printing, bookbinding, type-casting and paper-making), published at Frankfurt-am-Main.

1568 *Revolt of the Netherlands against Philip II of Spain.*

1569-1599 French printers begin to show preference for copperplate illustrations over wood engravings.

1572 Day cuts first Roman type in England, based on a Roman of Granjon, thus displacing Gothic letters in England.

1577-1580 *Sir Francis Drake voyages around the world.*

1580 Louis Elzevir starts press in Leyden, establishing a printing house that in Holland is rivaled only by Plantin.

1584-1585 *Sir Walter Raleigh sends colonists to settle Roanoke Island in North Carolina.*

1584-1666 *Frans Hals, second to Rembrandt amongst Dutch painters.*

1588 *The English under Sir Francis Drake defeat the Spanish Armada; laid foundation of British supremacy on the sea.*

1589 European printing introduced by Jesuits in China.

1590 *Spenser's "Faerie Queen" published.*

1592 First typefounder's specimen sheet issued by Egenolff-Berner foundry, Frankfurt-am-Main.

1597 Aldine press ends with death of Paul Manutius.

1598 *Edict of Nantes gave Huguenots political rights.*

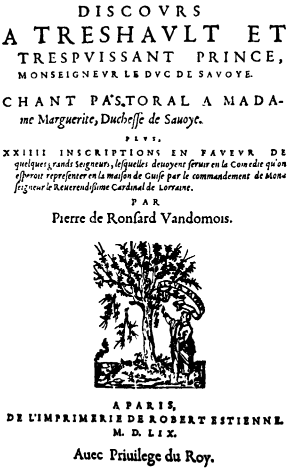
1599-1660 *Velazque, the greatest of Spanish painters, master of color and detail.*

This is Monotype Blado of the 16th century printer, Antonio Blado, cut by Ludovico Arrighi.

This is Linotype Granjon, designed in 1924 by George W. Jones, *based on a 16th century Garamond letter,* but named for Robert Granjon.

This is Linotype Estienne, patterned on the French 16th century faces of *Henri and Robert Estienne,* by G. W. Jones.

This is A.T.F. Civilité, an adaptation of the Granjon face of 1557, based on 16th century Gothic cursive handwriting.



DISCOVRS
A TRESHAVLT ET
TRESPVISSANT PRINCE,
MONSEIGNEVR LE DVC DE SAVOYE.

CHANT PASTORAL A MADA-
me Marguerite, Ducheſſe de Sauoye.

PLVS,

XXIIII INSCRIPTIONS EN FAVEVR DE
quelques grands Seigneurs, leſquelles deuoyent ſeruir en la Comedie qu'on
eſperoit repreſenter en la maiſon de Guiſe par le commandement de Mon-
ſeigneur le Reuerendiſſime Cardinal de Lorraine.

PAR

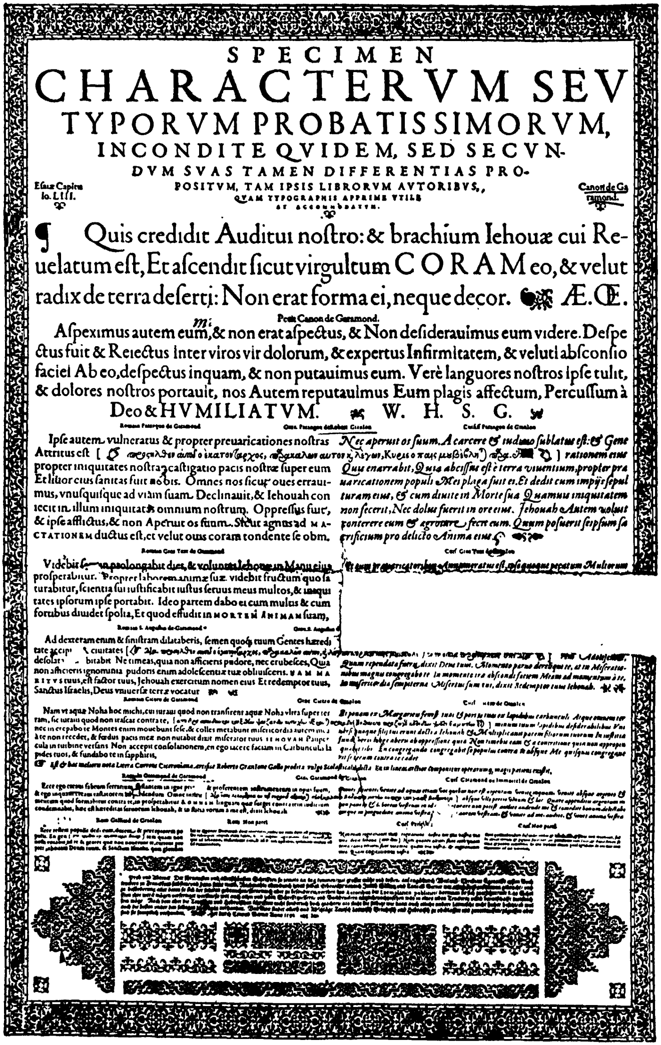
Pierre de Ronſard Vandomois.

A PARIS,
DE L'IMPRIMERIE DE ROBERT ESTIENNE.
M. D. LIX.

Auec Priuilege du Roy.

Robert Estienne's use of Garamond types in 1559

17th CENTURY TYPOGRAPHY



SPECIMEN
CHARACTERVM SEV
TYPORVM PROBATISSIMORVM,
INCONDITE QVIDEM, SED SECVNDVM SVAS TAMEN DIFFERENTIAS PROPOSITVM, TAM IPSIS LIBRORVM AVTORIBVS, QVAM TYPOGRAPHIS APPRIME VTILE AT ACCOMMODATVM.

Eſaiæ Capite lo. LIII.

Canon de Garamond.

¶ Quis credidit Auditui noſtro: & brachium Iehouæ cui Reuelatum eſt, Et aſcendit ſicut virgultum CORAM eo, & velut radix de terra deſerti: Non erat forma ei, neque decor. ÆŒ.

Petit Canon de Garamond.

Aſpeximus autem eum, & non erat aſpectus, & Non deſiderauimus eum videre. Deſpectus fuit & Reiectus inter viros vir dolorum, & expertus Infirmitatem, & veluti abſconſio faciei Ab eo, deſpectus inquam, & non putauimus eum. Verè languores noſtros ipſe tulit, & dolores noſtros portauit, nos Autem reputauimus Eum plagis affectum, Percuſſum à Deo & HVMILIATVM. W. H. S. G.

Romain Parangon de Garamond

Ipſe autem vulneratus & propter preuaricationes noſtras Attritus eſt [προσῆλθεν αὐτῷ ὁ ἑκατόνταρχος, παρακαλῶν αὐτὸν καὶ λέγων, Κύριε ὁ παῖς μου βέβληται] propter iniquitates noſtras caſtigatio pacis noſtræ ſuper eum Et liuor eius ſanitas fuit nobis. Omnes nos ſicut oues errauimus, vnuſquiſque ad viam ſuam Declinauit, & Iehouah conjecit in illum iniquitates omnium noſtrum. Oppreſſus fuit, & ipſe afflictus, & non Aperuit os ſuum. Sicut agnus ad MACTATIONEM ductus eſt, et velut ouis coram tondente ſe obm.

Curſif Parangon de Granjon

Nec aperuit os ſuum. A carcere & iudicio ſublatus eſt: & Generationem eius Quis enarrabit, Quia abciſſus eſt è terra viuentium, propter præuaricationem populi Mei plaga fuit ei. Et dedit cum impijs ſepulturam eius, & cum diuite in Morte ſua Quamuis iniquitatem non fecerit, Nec dolus fuerit in ore eius. Jehouah Autem voluit conterere eum & ægrotare fecit eum. Quum poſuerit ſeipſum ſacrificium pro delicto Anima eius.

Romain Gros Texte de Garamond

Videbit ~~ſemen prolongabit dies, & voluntas Iehouæ in Manu eius~~ proſperabitur. Propter laborem animæ ſuæ videbit fructum quo ſaturabitur, ſcientia ſui iuſtificabit iuſtus ſeruus meus multos, & iniquitates ipſorum ipſe portabit. Ideo partem dabo ei cum multis & cum fortibus diuidet ſpolia, Et quod effudit in MORTEM ANIMAM ſuam,

Romain S. Auguſtin de Garamond

Ad dexteram enim & ſiniſtram dilataberis, ſemen quoque tuum Gentes hæreditate accipiet, & ciuitates [illegible] deſolatas inhabitabit. Ne timeas, quia non afficieris pudore, nec erubeſces, Quia non afficieris ignominia pudoris enim adoleſcentiæ tuæ obliuiſceris. NAM MARITVS tuus, eſt factor tuus, Jehouah exercituum nomen eius Et redemptor tuus, Sanctus Iſraelis, Deus vniuerſæ terræ vocatur

Quam repudiata fueras, dixit Deus tuus. Momento paruo dereliqui te, at in Miſerationibus magnis congregabo te In momento iræ abſcondi faciem Meam ad momentum à te, In miſericordia ſempiterna Miſertus ſum tui, dixit Redemptor tuus Iehouah.

Romain Cicero de Garamond

Nam vt aquæ Noha hoc mihi, cui iuraui quod non tranſirent aquæ Noha vltra ſuper terram, ſic iuraui quod non iraſcar contra te, [illegible] nec increpabo te Montes enim mouebunt ſeſe, & colles metabunt miſericordia autem mea à te non recedet, & fœdus pacis meæ non nutabit dixit miſerator tuus IEHOVAH Paupercula in turbine verſans Non accepit conſolationem, en ego iacere faciam in Carbunculis lapides tuos, & fundabo te in ſapphiris,

Curſif Cicero de Granjon

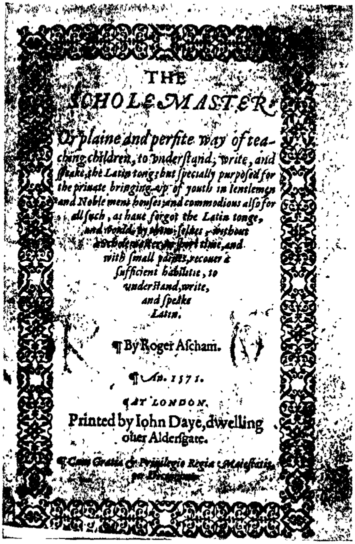
Et ponam ex Margaritis feneſtras tuas & portas tuas ex lapidibus carbunculi Atque omnem terminum tuum lapidibus deſiderabilibus Vniuerſi quoque filij tui erunt docti a Iehouah & Multiplicabit pacem filiorum tuorum In iuſtitia fundaberis longe aberis ab oppreſſione quia Non timebis eam & a contritione quia non appropinquabit tibi En congregando congregabit ſe populus contra te abſque Me quiſquis congregauerit ſe tecum contra te cadet

☞ *Eſt & hæc melioris notæ Littera Curſiua Ciceroniana, Artifice Roberto Granione Gallo prodita vulgo Scolaſticalis dicta En in literam illam Componitur operarumque magis patiens exiſtit.*

Romain Garamond de Garamond

Ecce ego creaui fabrum ferrarium ſufflantem in igne prunas & proferentem inſtrumentum in opus ſuum, & ego iniquam creaui vaſtatorem ad perdendum Omne inſtrumentum quod formabitur contra te, non proſperabitur & OMNEM linguam quæ ſurget contra te in iudicium condemnabis, hæc eſt hæreditas ſeruorum Iehouah, & iuſtitia eorum à me eſt, dixit Iehouah

The Berner-Egenolff Specimen Broadside of 1592, showing Garamond and Granjon faces



THE
SCHOLEMASTER
Or plaine and perfite way of tea-
ching children, to vnderſtand, write, and
ſpeake, the Latin tong: but ſpecially purpoſed for
the priuate bringing-vp of youth in Ientlemen
and Noble mens houſes, and commodious alſo for
all ſuch, as haue forgot the Latin tonge,
and would, by themſelues, without
a Scholemaſter, in ſhort tyme, and
with ſmall paines, recouer a
ſufficient habilitie, to
vnderſtand, write,
and ſpeake
Latin.

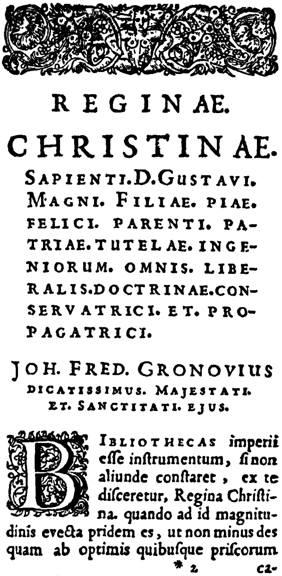
¶ By Roger Aſcham.

¶ An. 1571.

¶ AT LONDON.
Printed by Iohn Daye, dwelling
ouer Alderſgate.

¶ Cum Gratia & Priuilegio Regiae Maieſtatis,
per Decennium.

A John Day title-page printed in London in 1571. Compare ornament in border with Berner broadside.



REGINAE.
CHRISTINAE.
SAPIENTI. D. GUSTAVI.
MAGNI. FILIAE. PIAE.
FELICI. PARENTI. PA-
TRIAE. TUTELAE. INGE-
NIORUM. OMNIS. LIBE-
RALIS. DOCTRINAE. CON-
SERVATRICI. ET. PRO-
PAGATRICI.

JOH. FRED. GRONOVIUS
DICATISSIMUS. MAJESTATI.
ET. SANCTITATI. EJUS.

BIBLIOTHECAS imperii eſſe inſtrumentum, ſi non aliunde conſtaret, ex te diſceretur, Regina Chriſtina. quando ad id magnitudinis evecta pridem es, ut non minus des quam ab optimis quibuſque priſcorum

* 2 ca-

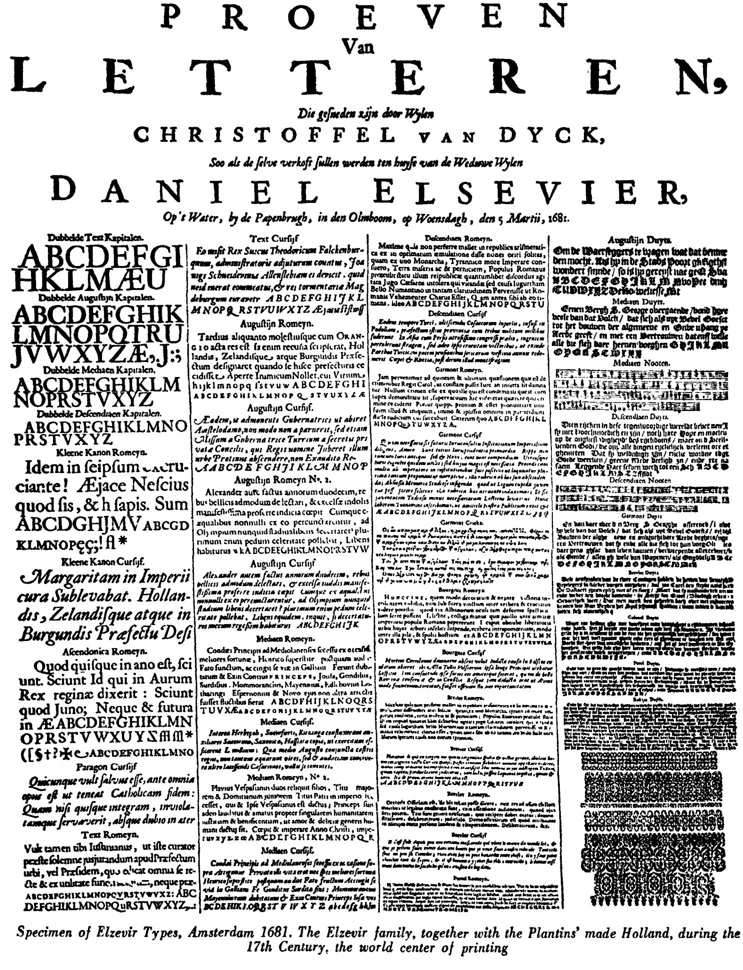
A typical Elzevir page, 1676

17th CENTURY TYPOGRAPHY

THIS century was characterized by further explorations and settlements in the New World. It produced Shakespeare, Milton, Cervantes, Bunyan, Molière and the first opera. France's colorful Louis XIV, Russia's Peter the Great, and humorless Oliver Cromwell of England, ruled. Sir Christopher Wren planned and built his architectural triumphs in London after it was devastated by fire and plague. His now famous epitaph in St. Paul's Cathedral, which he designed, translated says, "If thou seek his monument, look above thee." Frans Hals, Rembrandt, El Greco and Velasquez painted the men and women of their day; the 30 Years War, the war that all of Europe was drawn into, raged. Harvey discovered the secrets of the circulation of blood, and Newton the laws of gravity. While the art of printing, restricted by church and state, painting from its first fine outburst, languished and finally fell into careless, unskilled and unprideful hands.

Typical of the restrictive measures of the time that helped bring this about was the paragraph appearing in the English king's instruction to colonial governors from 1685 to 1725, "*And for as much as great inconvenience may arise by the liberty of printing within our province of New York; you are to provide by all necessary orders that noe person keep any press for printing, nor that any book, pamphlet or other matters whatsoever bee printed without your special leave & license first obtained*".

The American colonies in 1638 got their first printing press, and the Days—Stephen, Matthew and Stephen Jr.—became our first printers. The first regularly published newspaper was started in Germany in 1609, while the year 1690 saw the first American newspaper, which was forbidden after its first issue. It was in 1615 that Jannon cut his "caractères de l'Université," the model of today's Garamond, and in 164[illegible] that the Van Dyck Amsterdam type-



P R O E V E N
Van
L E T T E R E N,
Die geſneden zijn door Wylen
C H R I S T O F F E L v a n D Y C K,
Soo als de ſelve verkoft ſullen werden ten huyſe van de Weduwe Wylen
D A N I E L E L S E V I E R,
Op 't Water, by de Papenbrugh, in den Olmboom, op Woensdagh, den 5 Martii, 1681.

Dubbelde Text Kapitalen.

ABCDEFGI
HKLMÆU

Dubbelde Auguſtijn Kapitalen.

ABCDEFGHIK
LMNOPQTRU
JVWXYZÆ,.J:;

Dubbelde Mediaen Kapitalen.

ABCDEFGHIKLM
NOPRSTVXYZ

Dubbelde Deſcendiaen Kapitalen.

ABCDEFGHIKLMNO
PRSTVXYZ

Kleene Kanon Romeyn.

Idem in ſeipſum excruciante! Æjace Neſcius quod ſis, & h ſapis. Sum ABCDGHJMV ABCGD KLMNOPȨÇ;! ﬁ *

Kleene Kanon Curſijf.

Margaritam in Imperii cura Sublevabat. Hollandis, Zelandiſque atque in Burgundis Præfectu Deſi

Aſcendonica Romeyn.

Quod quiſque in ano eſt, ſciunt. Sciunt Id qui in Aurum Rex reginæ dixerit : Sciunt quod Juno; Neque & futura in ÆABCDEFGHIKLMN OPRSTVWXUYΣﬀﬁ* ([$†?✠ ABCDEFGHIKLMNO

Paragon Curſijf

Quicunque vult ſalvus eſſe, ante omnia opus eſt ut teneat Catholicam fidem: Quam niſi quiſque integram, inviolatamque ſervaverit, abſque dubio in ater

Text Romeyn.

Vult tamen tibi Iuſtinianus, ut iſte curator præſte ſolemne jusjurandum apud Præfectum urbi, vel Præſidem, quo edicat omnia ſe recte & ex utilitate func. [illegible], neque præ- ABCDEFGHIKLMNOPQVRSTVWVXZ: ABC DEFGHIKLMNOPQuRSTVWXYZ,.:

Text Curſijf

Eo miſit Rex Suecus Theodoricum Falckenburgum, adminiſtratoris adjuturum conatus, Joa nigs Schneidevinus Allenſlebiam ei devicit. quod neid merat commeatus, & rei tormentariæ Magdeburgum curavetr ABCDEFGHIJKL MNOPQRSTVUWXYZÆ

Auguſtijn Romeyn.

Tardius aliquanto moleſtiuſque cum ORANGIO acta res eſt Is enim recuſa ſcripſerat, Hollandis, Zelandiſque atque Burgundis Præfectum deſignaret quando ſe hiſce præfecturis cediſſet Aperte InimicumNollet, cui Virium hijklmnopq ſstvuw ABCDEFGHI ABCDEFGHIKLMNOPQ STVUXYZÆ

Auguſtijn Curſijf.

Æadem, ut admoneuti Gubernatrici ut abiret Amſtelodamo, non modo non a paruerit, ſed etiam Miſſum a Gubernatrice Turrium a ſecretis privatæ Concilii, qui Regis nomine Juberet illum urbe Protinus abſcendere, non Exaudito Re- AABCDEFGHJIKLMMNOP

Auguſtijn Romeyn N°. 2.

Alexander aute factus annorum duodecim, rebus bellicis admodum delectari, & excelſæ indolis manifeſtiſſima proferre indicia cœpit Cumque cæqualibus nonnulli ex eo percunctarentur, ad Olympium nunquid ſtadialibus decertaret? plurimum enim pedum celeritate pollebat, Libens habiturus ABCDEFGHIKLMNOPRSTVW

Auguſtijn Curſijf

Alexander autem factus annorum duodecim, rebus bellicis admodum delectari, & excelſæ indolis manifeſtiſſima proferre indicia cæpit Cumque ex æqualibus nonnulli ex eo percunctarentur, ad Olympium nunquid ſtadium libens decertaret? plurimum enim pedum celeritate pollebat, Libens equidem, inquit, ſi decertaturos mecum regeſsim habiturus ABCDEFGHIJK

Mediaen Romeyn.

Condæi Principis ad Mediolanenſes ſeceſſu ex occaſio meliores fortunæ, Henrico ſuperſtite poſtquam aud Fato functum, accingit ſe viæ in Galliam Ferunt dubitatum & Exin Contius PRINCEPS, Jouſa, Gondilus, Surdiſus, Mommorancius, Mayennius, Eduhovius Lotharingi Eſpernonius & Novo ejus non ultra arrectis fuiſſet fluctibus fierat ABCDFHIJKLNOQRS TUVXÆ

Mediaen Curſijf.

Interea Herbipoli, Sueinfurti, Kitzinga conſluxerant auxiliares Saxonum, Saxonica, Haſſiaca copia, ut exercitum efficerent L. millium: Qua modo Auguſto conjuncta caſtris regiis, non tantum æquarunt vires, ſed & audaciam conceperant ultro laceſſendi Cæſarianos, vallo ſe tenentes.

Mediaen Romeyn, N°. 2.

Flavius Veſpaſianus duos reliquit filios, Titu majorem & Domitianum juniorem Titus Patri in imperio ſucceſſet, qui & Ipſe Veſpaſianus eſt dictus; Princeps ſuis aden laudatus & amatus propter ſingularem humanitatem juſtitiam & beneficentiam, ut amor & deliciæ generis humani dictus ſit. Cœpit & imperare Anno Chriſti, imperuvxyzæœ ABCDEFGHIKLMNOPQR

Mediaen Curſijf.

Condæi Principis ad Mediolanenſes ſeceſſu ex occaſione ſupra Attigimus Privatæ illi vita erat nec ſpes meliores fortuna Henrico ſuperſtite poſtquam audiit Fato functum Accingit ſe viâ in Galliam Fe Gonditus Surdiſa ſius: Mommorancius Mayennius dubitatum & Exin Contius Princeps Ipſa vus BCDEHIKLOQRST V W X Y Z abcdefg hklm

Deſcendiaen Romeyn.

Maxime quis non perferre mallet in republica ariſtocratica ex in optimatum æmulatione diſſe nonei oriri ſolitas, quam ex uno Monarcha, Tyrannico more Imperare conſueto, Terra miſeria ac & perniciem, Populus Romanus præterit ſtatu illum reipublicæ quantumlibet diſcordus agitata Jugo Cæſaros intolera qui vitandæ ſed cauſa Iugurtham Bello Numantino in tantam claritudinem Perveniſſe ut Romanis Vehementer Charus Eſſet, Quam antea ſibi ab eo timens. ABCDEFGHIJKLMNOPQRSTU

Deſcendiaen Curſijf

Eodem tempore Turci, ulciſcendis Coſacorum injuriis, infuſi in Podoliam, præfectum iſtius provinciæ cum tribus militum millibus fuderunt In Aſia cum Perſis atrociſſimo congreſſi prælio, ingentem pertulerunt ſtragem, ſed adeo ipſis cruentam victoribus, ut exinde Parthus Turcis pacem profeſſionibus ſericarum veſtium annuus redemerit Cæpit & Rhetia, poſt dirum illud naufragium

Garmont Romeyn.

Jam pervenimus ad quintam & ultimam quæſtionem quæ eſt de criminibus Regis Carol, ut conſtare poſſit Iure an injuria ſit damnatus Nullum crimen eſſe ex quo ille qui eſt condemnatus queat cum ſupra demonſtratum ſit, ſupervacuum hic videretur quærere quo crimine ceciderit Potius quippe pronum & eſſet pronuntiare unum ſuum illud & iniquum, imo & ipſiſſu omnino in parricidium ſu'e judicium cui ſuccubuit Cæterum quo ABCDEFGHIKL MNOPQRSTUWXYZÆ

Garmont Curſijf

Garmont Grieks.

Bourgois Romeyn

HONORIUS, quem modo decoratum & ornante victoria inerkmlnem voluit, eum ſub furca vinctum inter verbera & cruciatus videre poterit quod vix Albanorum oculi tam deforme ſpectaculum ferre poſſent I, lictor, colliga manus quæ paullo ante armatæ imperium populo Romano pepererunt I caput obnube liberatoris urbis hujus arbori infelici ſuſpende, verbera intrapomœrium, modo inter illa pila, & ſpolia hoſtium ex ABCDEFGHIJKLMN OPRSTVWYZÆ

Bourgois Curſijf

Brevier Romeyn.

Brevier Curſijf.

Brevier Romeyn.

Brevier Curſijf

Parel Romeyn.

Auguſtijn Duyts.

Mediaen Duyts.

Mediaen Nooten.

Deſcendiaen Duyts.

Deſcendiaen Nooten

Garmont Duyts

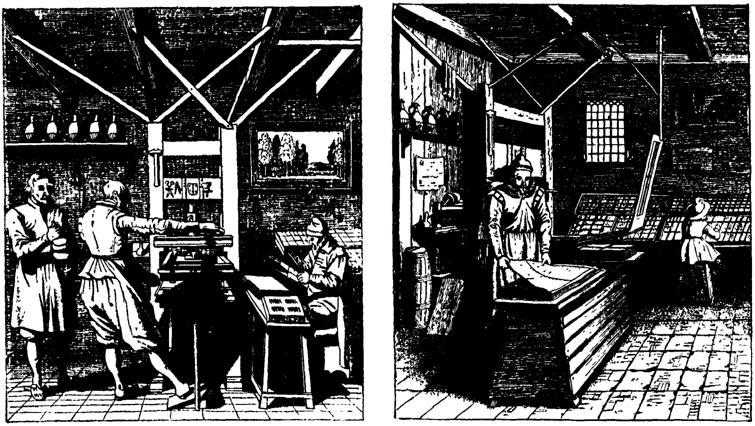
Brevier Duyts

Coloneel Duyts

Parel Duyts.

Robijn Duyts.

Specimen of Elzevir Types, Amsterdam 1681. The Elzevir family, together with the Plantins' made Holland, during the 17th Century, the world center of printing



A Dutch 17th century printing office from a book printed at Haarlem in 1628

foundry opened, when Grandjean in 1693 began cutting his celebrated *romain du roi* types. It was the century wherein what typographic light remained emanated from the low countries, producing the printer Elzevir, Blaeu the improver of the printing press, and quantities of unbeautiful but sturdy Dutch typefaces, faces that found their way to the English colonies and blanketed England, paving the way for the Caslons soon to follow.

Printing first came to America in 1539. Juan Cromberger, the Seville printer, in that year sent Juan Pablos to Mexico City to open a branch printing office for him.

In 1638, just under a century later, the press belonging to the English Reverend Jose Glover was put to work by Stephen Day and his two sons, Matthew and Stephen Jr., at Harvard College, Cambridge, Massachusetts. It is recorded that the first piece of printing was "The Freeman's Oath" but unfortunately no copy of this broadside has been preserved.

Early American printers worthy of examination and of interest to those who like to know more of our nation's beginnings, are: Samuel Green, who took over at the death of Matthew Day in 1649. Marmaduke Johnson, one of our better early printers, who came to Cambridge in 1660 to work with Green. William Bradford, in Philadelphia from 1685 to 1693, and from 1693 to 1752 in New York, was the first printer of both colonies as well as that of New Jersey.

This is Monotype Garamont, named for Claude Garamond, but now known to have been *cut by Jannon in 1615.*

This is Linotype Janson cut in Leipzig somewhere between 1660-1687 *by Anton Janson.*

NOTABLE DATES OF PRINTING IN THE 17TH CENTURY

and Related Historical Dates

1600 *"Eurydice" publicly presented in Florence; beginning of opera.*

1605 *Cervantes' "Don Quixote" published in Spain.*

1606-1669 *Rembrandt, Dutch etcher and painter, one of the world's greatest.*

1607 *Captain John Smith forms first permanent English settlement in North America, at Jamestown, Virginia.*

1609 First regularly published newspaper *Avisa Relation oder Zeitung*, printed in Germany.

1609 *Henry Hudson sails up the Hudson River, same year that Santa Fé, New Mexico, is settled.*

1615 Jannon designs his "caractères de l'Université", our present-day Garamond type.

1616 *Moliere's comedy, "The Misanthropist," produced.*

1618-1648 *30 Years War, a dispute over succession to throne of German empire, into which most of Europe was finally drawn.*

1620 *Pilgrims land at Plymouth Rock, first negro slaves landed at Jamestown, Virginia.*

1620 Platen spring added to printing press by Amsterdam printer, Willem Janszoon Blaeu.

1623 Shakespeare's First Folio printed by Jaggard in London, seven years after death of poet.

1626 *Dutch buy Island of Manhattan from Indians.*

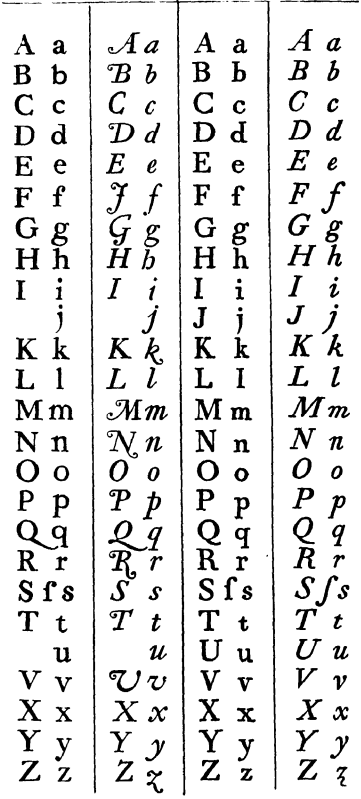
1628 *Dr. William Harvey publishes treatise announcing discovery of the circulation of the blood.*

1632-1723 *Sir Christopher Wren, England's greatest architect.*

1638 Stephen Day, Matthew and Stephen Jr., set up first printing press in New England colonies at Harvard University, Cambridge, Massachusetts.

CLAUDE GARAMOND
PARIS 1530

PHILIP GRANDJEAN
romain du roi
PARIS 1693



1640 Pierre Moreau, Parisian calligrapher, cut types in the style of handwriting; he also designed first raised letters for the use of the blind.

1643 *Louis XIV of France becomes king at age of four, reigns for 72 years.*

1647 Van Dyck starts his Amsterdam typefoundry. The Elzevirs used his types with distinction.

1649 *Margaret Jones put to death as a witch at Charlestown, Massachusetts.*

1653 *Puritan, Oliver Cromwell, becomes Protector of England.*

1665 *Great plague in London.*

1666 *London partially destroyed by fire.*

1667-1672 Dr. John Fell presents to Oxford University Press Dutch imported types, now known as "Fell" types.

1674 *English take possession of Nieuw Amsterdam by treaty and rename it New York.*

John Milton, English puritan poet, dies. His "Areopagitica" made a spirited plea for freedom of the press.

1675-1676 *King Philip's War between Indians and New England colonists.*

1678 *Bunyan's Pilgrim's Progress published.*

1683 Moxon publishes his "Mechanick Exercises," the first English book on typefounding.

1685 William Bradford sets up the first print shop in Philadelphia.

1685 *Bach and Handel, composers, born.*

1686-1687 *Newton's "Principia" published, treating of principles of gravity.*

1688 *William of Holland and Mary of England succeed to English crown.*

1690 Rittenhouse starts America's first paper mill in Germantown, Pennsylvania.

Publication of first American newspaper, Benjamin Harris' *Publick Occurrances*, forbidden after one issue.

1693 William Bradford made royal printer for province of New York; held office more than 50 years.

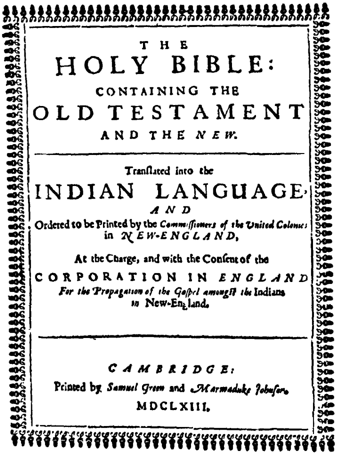
Grandjean, royal type-cutter to Louis XIV, starts making his celebrated *romain du roi* types.

1694-1778 *Voltaire, French philosopher and writer with the "laughing pen."*

1697 *Peter the Great (1672-1725) introduces western ideas into Russia.*

ACKNOWLEDGMENTS

Berner Specimen courtesy of the Ludlow Typograph Co., Chicago. Stradanus engraving and Plantin-Moretus office photograph, courtesy of the Grolier Club, New York.

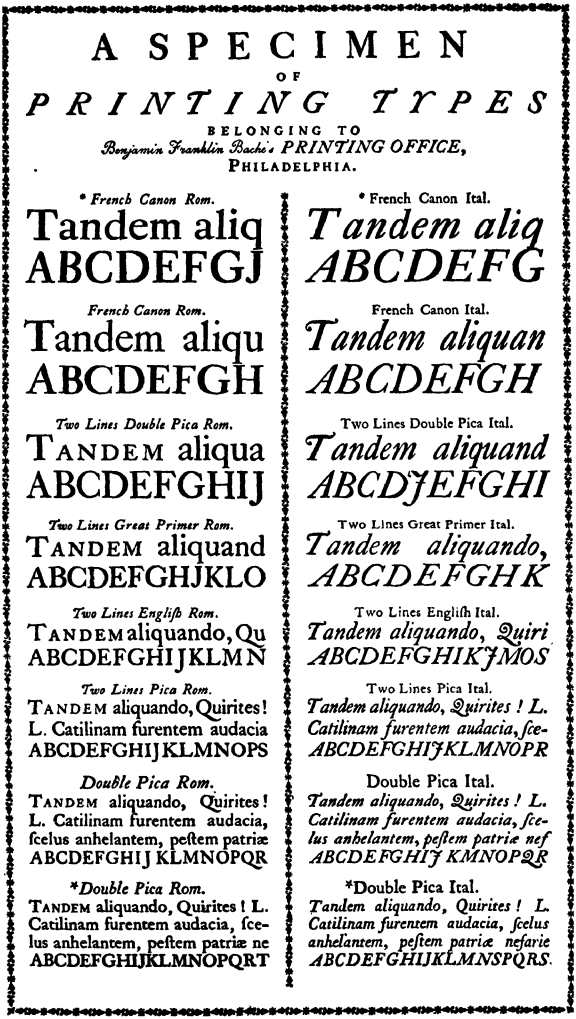


THE
HOLY BIBLE:
CONTAINING THE
OLD TESTAMENT
AND THE *NEW.*
Tranſlated into the
INDIAN LANGUAGE
AND
Ordered to be Printed by the *Commiſſioners of the United Colonies*
in *NEW-ENGLAND,*
At the Charge, and with the Conſent of the
CORPORATION IN *ENGLAND*
For the Propagation of the Goſpel amongſt the Indians
in New-England.

CAMBRIDGE:
Printed by *Samuel Green* and *Marmaduke Johnſon.*
MDCLXIII.

Title page of first Bible printed in America

18th CENTURY TYPOGRAPHY



A SPECIMEN

OF

PRINTING TYPES

BELONGING TO

Benjamin Franklin Bache's PRINTING OFFICE,

PHILADELPHIA.

** French Canon Rom.*

Tandem aliq

ABCDEFGJ

French Canon Rom.

Tandem aliqu

ABCDEFGH

Two Lines Double Pica Rom.

TANDEM aliqua

ABCDEFGHIJ

Two Lines Great Primer Rom.

TANDEM aliquand

ABCDEFGHJKLO

Two Lines Engliſh Rom.

TANDEM aliquando, Qu

ABCDEFGHIJKLMN

Two Lines Pica Rom.

TANDEM aliquando, Quirites!
L. Catilinam furentem audacia
ABCDEFGHIJKLMNOPS

Double Pica Rom.

TANDEM aliquando, Quirites!
L. Catilinam furentem audacia,
ſcelus anhelantem, peſtem patriæ
ABCDEFGHIJ KLMNOPQR

**Double Pica Rom.*

TANDEM aliquando, Quirites ! L.
Catilinam furentem audacia, ſce-
lus anhelantem, peſtem patriæ ne
ABCDEFGHIJKLMNOPQRT

* French Canon Ital.

Tandem aliq

ABCDEFG

French Canon Ital.

Tandem aliquan

ABCDEFGH

Two Lines Double Pica Ital.

Tandem aliquand

ABCDJEFGHI

Two Lines Great Primer Ital.

Tandem aliquando,

ABCDEFGHK

Two Lines Engliſh Ital.

Tandem aliquando, Quiri

ABCDEFGHIKJMOS

Two Lines Pica Ital.

Tandem aliquando, Quirites ! L.
Catilinam furentem audacia, ſce-
ABCDEFGHIJKLMNOPR

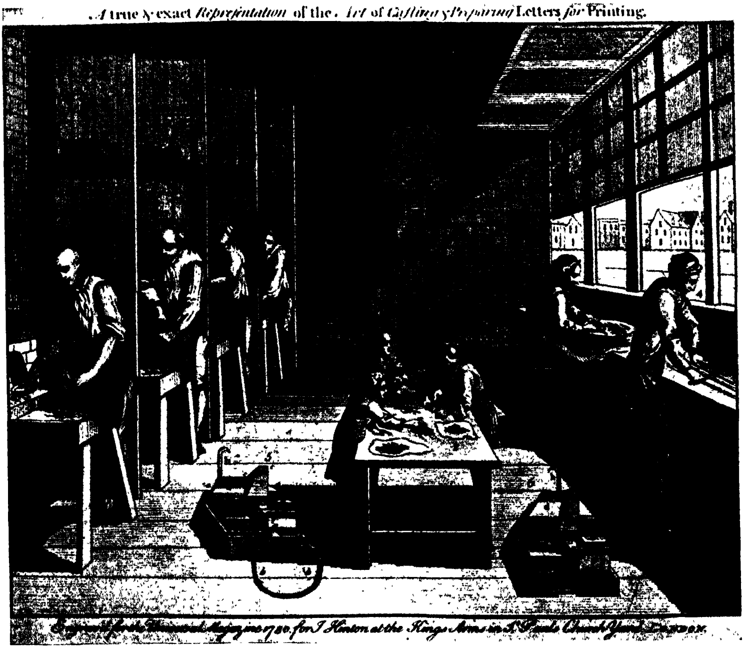
Double Pica Ital.

Tandem aliquando, Quirites ! L.
Catilinam furentem audacia, ſce-
lus anhelantem, peſtem patriæ nef
ABCDEFGHIJ KMNOPQR

*Double Pica Ital.

Tandem aliquando, Quirites ! L.
Catilinam furentem audacia, ſcelus
anhelantem, peſtem patriæ nefarie
ABCDEFGHIJKLMNSPQRS.

First page of the 4 page type specimen of Benjamin Franklin's grandson. Made up chiefly of Caslon characters and types cast from Fournier's matrices, issued about 1790


A true & exact Representation of the Art of Casting & Preparing Letters for Printing.
Engrav'd for the Universal Magazine 1750 for J Hinton at the Kings Arms in St Pauls Church Yard London

WILLIAM CASLON'S TYPE FOUNDRY. The four men at the left are "type casters." At the right is a "rubber," and beyond him, seated, is a "dresser." The boys at the center table are breaking off the jets of type metal. The devices on either side of the table are the lower and upper halves of a mold, 10 times larger than their normal size

18th CENTURY TYPOGRAPHY

THIS century was marked by the struggle of the larger European nations for overseas empire: Queen Anne's War, Oglethorpe in Georgia, the Russians in Alaska, Lord Clive in India, French and Indian Wars, Seven Years War, Wolfe at the tragic battle of Quebec, Captain Cook in Australia.

Acts of oppression toward the colonists brought on the American Revolution—the Stamp Act, the Boston Massacre, the Boston Tea Party—then the emergence of George Washington, Valley Forge, Lafayette, Steuben and Pulaski, John Paul Jones, the traitorous Benedict Arnold and, at long last, the surrender of Cornwallis at Yorktown.

The French Revolution started with the storming of the Bastille, Louis XVI and Marie Antoinette guillotined, the Reign of Terror, Marat and Corday and Robespierre, the introduction to a startled world of the military genius of Napoleon.

This was a century of absolute monarchs: Frederick the Great of Prussia, the three Germanic Georges of England, Louis XV and XVI of France, Catherine the Great of Russia.

Thought and literature at this time were enriched by Englishmen such as Paine and Adam Smith, Defoe, Gray, Wordsworth, Scott, Burns, Dr. Johnson and his Boswell.

Germany produced a Kant and a Goethe while France gave us Rousseau and Voltaire.

Music forms developed and came of age with Haydn, Johann Sebastian Bach, Mozart, Handel and young Beethoven.

English portrait art in particular dominated the times. Sir Joshua Reynolds, Gainsborough, Romney and Raeburn painted the nobility, the generals, the merchants and their families. Hogarth, the reformer, bitterly satirized in paint and copper plate the social evils, while William Blake recorded for us his mysticism.

In France, Fragonard painted the frivolity and make-believe of his day, and Goya portrayed the splendors of the Court of Spain. (His plates of "the disasters of war" were to come later.)

While the findings in the excavations of Pompeii and Herculaneum influenced the designer of costume and architecture toward antiquity, the China trade, with its imports of ornamented lacquered pieces, porcelains and silks, gave inspiration to the decoration of Watteau and Boucher in Louis XV's France and to Chippendale's furniture in England.

As all this was going on, mechanical inventions that heralded the dawning industrial revolution were being devised by Eli Whitney and James Watts. Among other things, theories of electricity were being tested by Benjamin Franklin, trial balloon ascensions were being made by the Montgolfier brothers (their descendants are known to us today as Canson and Montgolfier, the family of fine French paper makers).

Senefelder happened on the process of lithography; Haas, Ramage, Clymer and Stanhope in various parts of the world were busy improving the mechanism of the printing press.

Printing, particularly in the first half of this historically exciting century, was marked by a crudity of typesetting, presswork and binding, excused in part by a directness and honesty of purpose on the part of the newspaper, pamphlet and book printer—the honesty of purpose of hand-hewn beams held in place by wooden pegs.

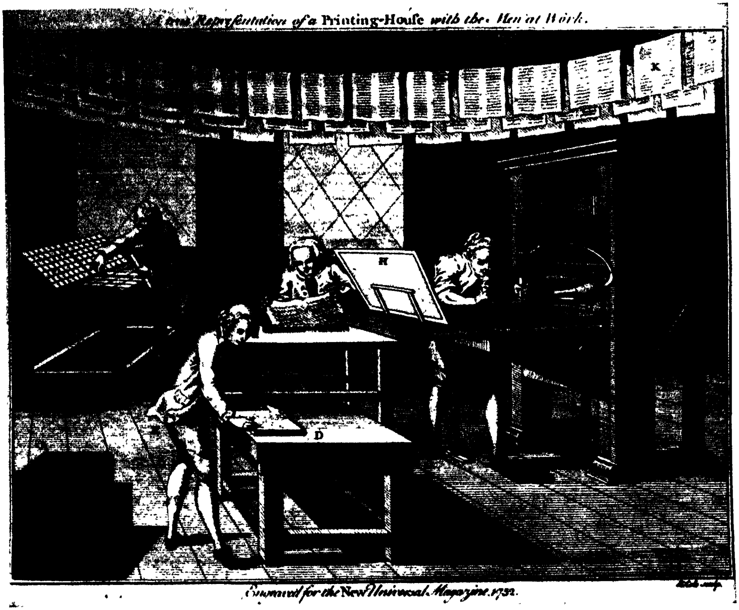
It is this very quality, I believe, that underlies the fascination which 18th century printing holds for many 20th century typographers. It is the probable reason for the American liking for the "quaint," "old fashioned," or "colonial." We can see it in the unabating demand for reproductions of 18th century architecture, furniture, silver, glass and textiles. It may, for some of us, be a lingering memory of high adventure, tinged with patriotism, retained from our school history books, or for the New Englander, the perhaps more understandable partiality based on an English heritage. Whatever it is, it is all there, kept green, for visitors to the Williamsburg Virginia Restoration or Washington's Mount Vernon home. Edward P. Alexander, director of education of Colonial Williamsburg, reports that when building conditions improve and the site decided upon, they plan to build a replica of the printing shop of William Parks, the first newspaper publisher of Virginia.

The "Colonial Print Shop," an exhibit at the Franklin Institute, Philadelphia

For the printer, The Franklin Institute in Philadelphia has 18th century presses and a reproduction of a "colonial" printing office. The Smithsonian Institution's Division of Graphic Arts in Washington and the American Antiquarian Society of Worcester, Massachusetts, have comparable material, the latter boasting an Isaiah Thomas press, type cases and composing sticks.

To this aforementioned partiality for 18th century art forms can be attributed our leanings toward the very English typefaces of William Caslon and John Baskerville and the growing favor for the types of Bell and Bulmer.

The typefaces of Fournier, also of the 18th century,


A true Repreſentation of a Printing-Houſe with the Men at Work.
H
K
D
Engraved for the New Universal Magazine. 1752.

A 1752 English Printing House

associate themselves with the splendor and over ornamented period of Louis XVth while those of Didot and Bodoni in particular belong to Napoleon's day.

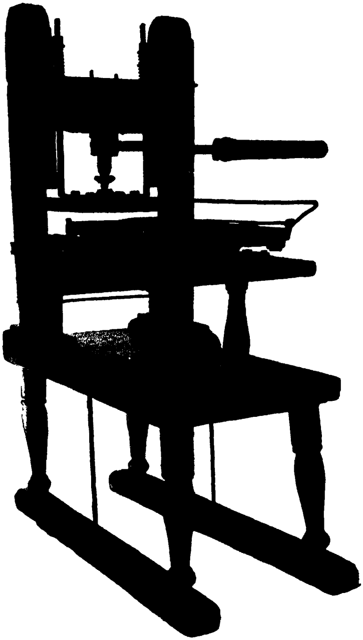
American newspapers and almanacs, such as Greene's *Boston News-Letter,* James Franklin's *New England Courant,* Bradford's *New York Gazette,* Isaiah Thomas' *Massachusetts Spy* and Franklin's *Poor Richard's Almanac* have served as inspiration and models of uninhibited printing design to today's designer—battered type, wrong fonts, nicked rules and all.

A study of the typography of Fournier le Jeune of France, Ibarra of Spain, Bodoni of Italy, and Caslon, Baskerville, Bell and Bulmer in England, will be found highly instructive. If unable to view actual specimens, Updike in his "Printing Types" is a good starting point for any such study; then to the No. 1, 5, 6 and 7 "Fleurons" for more detailed material. Stanley Morison, recent medalist of the American Institute of Graphic Arts, has written about John Bell. Collectors of the woodcuts of Bewick know indirectly of the work of his printer, Bulmer. Bodoni has had much written about him—tomes by his admirers and biting criticisms by those who dislike the stiff, unimaginative quality of his letter form. Students will do well to examine the pages of his "Manuale Tipografico" to judge for themselves the truth of his claim to being "the outstandstanding exponent of the modern face."

NOTABLE DATES OF PRINTING IN THE 18TH CENTURY

and Related Historical Dates

1701	*Captain William Kidd hanged at London as a pirate.* *Frederick I made first King of Prussia.* *Detroit settled by French.*
1702	*Queen Anne's War—war between England and France, largely in North America—ended by Treaty of Utrecht in 1713.*
1704	*Boston News Letter,* a half sheet, set in pica type, printed by Bartholomew Greene and issued by John Campbell, first continuous American newspaper.
1706-1707	*Scotland and England united as Great Britain.* *Disintegration of Mogul Empire sets in.*
1713	*Frederick the Great of Prussia born. Ascended throne in 1740.*



A Ramage Press, used in the print shop of Benjamin Franklin, on exhibit at The Franklin Institute, Philadelphia

1713-1764 *Pompeii and Herculaneum excavated. Findings strongly influenced the art of forms of the day, starting a taste for antiquity.*

1713 François Didot becomes a printer in Paris.

1714 *Germanic George I of England, formerly Elector of Hanover, takes throne on death of Queen Anne.*

1715 *Louis XIV, "Le Roi Soleil," dies. His grandson, Louis XV, comes of age eight years later.*

1718 *New Orleans settled by French.*
Death of William Penn.
Edward Teach (Blackbeard) notorious pirate, killed in battle.

1719 Defoe's Robinson Crusoe published.

1720 James Franklin, teacher and half brother of Benjamin, starts the *New England Courant.* It was on this paper that Benjamin served his apprenticeship.

1723-1792 *Sir Joshua Reynolds, English portrait painter, friend of Dr. Johnson, Burke and Garrick.*

1724-1804 *Immanuel Kant, German philosopher, whose writings exert influence on modern thought. His "Critique" was published in 1781.*

1725 William Bradford publishes *New York Gazette,* first newspaper in New York.

1726-1788 *Thomas Gainsborough, England's foremost portrait and landscape painter (The Blue Boy).*

1727 *Sir Isaac Newton, pioneer of modern physics, dies.*

1728 Benjamin Franklin establishes his Philadelphia press; four years later publishes his *Poor Richard's Almanac.*

1730-1731 *William Hogarth (1697-1764), English satirist, reformer and painter, engraves his "A Harlot's Progress" series.*

1732 *James Oglethorpe founds Georgia.*

1732-1809 *Joseph Haydn, German composer, perfects the sonata. Regarded as the father of modern instrumental music.*

1732-1806 *Jean Honore Fragonard, French artist who mirrored his day.*

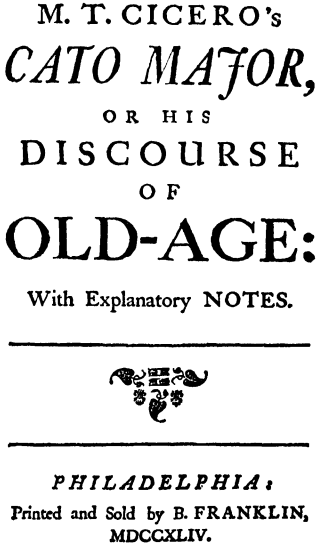
1734 William Caslon, England's greatest typefounder, releases his first type specimen sheet.

1734-1802 *George Romney, English portrait painter, known for his portraits of Lady Hamilton.*

1735 John Peter Zenger, New York printer, is tried and acquitted of libel charges, laying foundation of freedom of the press in America.

1737 *Death of Antonio Stradivari (1644-1737), master Italian violin maker of Cremona.*

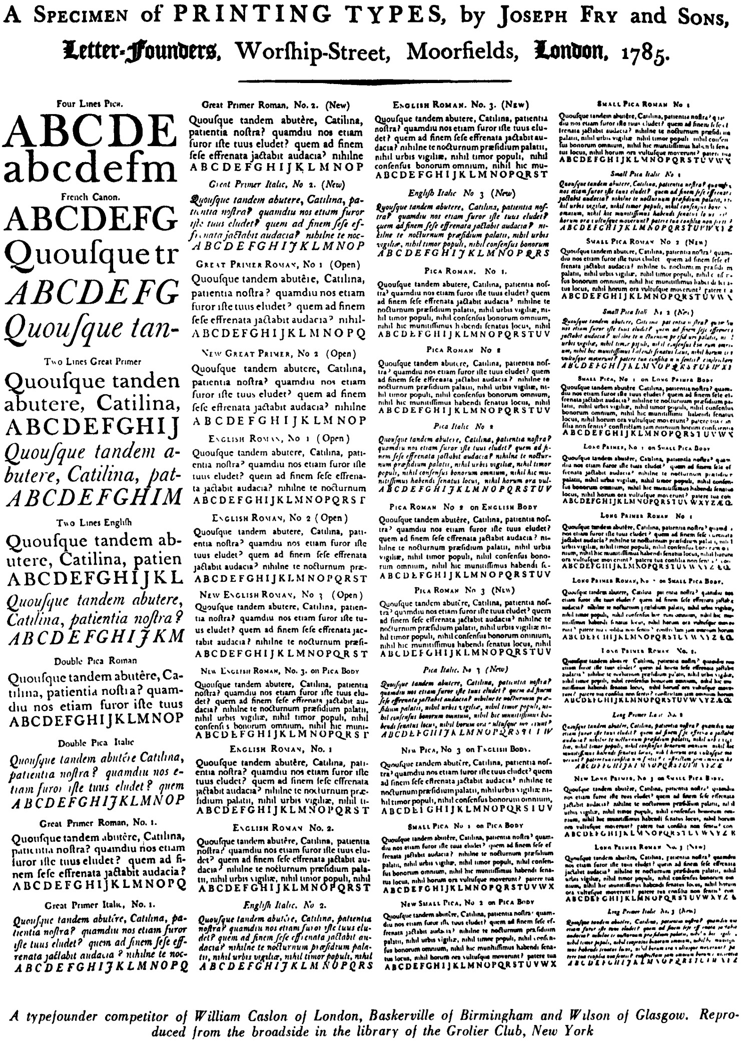
1737 Pierre Fournier le jeune (1712-1768), French typefounder, formulates point system for type, replacing the terms pica, brevier, etc. In 1764 he published his famed "Manuel Typographique."



M. T. CICERO's
CATO MAJOR,
OR HIS
DISCOURSE
OF
OLD-AGE:
With Explanatory NOTES.

PHILADELPHIA:
Printed and Sold by B. FRANKLIN,
MDCCXLIV.

This work is considered Franklin's finest. The original page is 5 1/8 by 8 1/16 inches



A Specimen of PRINTING TYPES, by Joseph Fry and Sons,

Letter-Founders, Worſhip-Street, Moorfields, London, 1785.

Four Lines Pica.

ABCDE

abcdefm

French Canon.

ABCDEFG

Quouſque tr

ABCDEFG

Quouſque tan-

Two Lines Great Primer

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ABCDEFGHIJ

Quouſque tandem abutere, Catilina, pat-

ABCDEFGHIM

Two Lines Engliſh

Quouſque tandem abutere, Catilina, patien

ABCDEFGHIJKL

Quouſque tandem abutere, Catilina, patientia noſtra?

ABCDEFGHIJKM

Double Pica Roman

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus

ABCDEFGHIJKLMNOP

Double Pica Italic

Quouſque tandem abutêre Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem

ABCDEFGHIJKLMNOP

Great Primer Roman, No. 1.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia?

ABCDEFGHIJKLMNOPQ

Great Primer Italic, No. 1.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te noc-

ABCDEFGHIJKLMNOPQ

Great Primer Roman, No. 2. (New)

Quouſque tandem abutère, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne

A B C D E F G H I J K L M N O P

Great Primer Italic, No 2. (New)

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te noc-

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Great Primer Roman, No 1 (Open)

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihil-

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New Great Primer, No 2 (Open)

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne

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English Roman, No 1 (Open)

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum

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English Roman, No 2 (Open)

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præ-

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New English Roman, No 3 (Open)

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſi-

ABCDEFGHIJKLMNOPQRST

New English Roman, No. 3. on Pica Body

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic muni-

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English Roman, No. 1

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil ti-

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English Roman No. 2.

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Engliſh Italic. No 2.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil

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English Roman. No. 3. (New)

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ABCDEFGHIJKLMNOPQRST

Engliſh Italic No 3 (New)

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum

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Pica Roman. No 1.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil

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Pica Roman No 2

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil

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Pica Italic No 2

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vul-

ABCDEFGHIJKLMNOPQRSTUV

Pica Roman No 2 on English Body

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſe-

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Pica Roman No 3 (New)

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil

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Pica Italic. No 3 (New)

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New Pica, No 3 on English Body.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ nihil timor populi, nihil conſenſus bonorum omnium,

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Small Pica No 1 on Pica Body

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua

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New Small Pica, No 2 on Pica Body

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua

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Small Pica Roman No 1

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ nihil timor populi nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua

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Small Pica Italic No 1

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis?

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Small Pica Roman No 2 (New)

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua

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Small Pica Italic No 2 (New)

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam

ABCDEFGHIJKLMNOPQRSTUVWXY

Small Pica, No 1 on Long Primer Body

Quouſque tandem abutêre Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia

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Long Primer, No 1 on Small Pica Body

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua con

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Long Primer Roman No 1

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? con

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Long Primer Roman, No [illegible] on Small Pica Body.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum

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Long Primer Roman No. 2.

Quouſque tandem abutere Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum

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Long Primer Italic No. 2

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium ho

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New Long Primer, No 3 on Small Pica Body.

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? con

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Long Primer Roman No. 3 (New)

Quouſque tandem abutêre, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? con

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Long Primer Italic No. 3 (New)

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia

ABCDEFGHIJKLMNOPQRSTUVWXYZ

A typefounder competitor of William Caslon of London, Baskerville of Birmingham and Wilson of Glasgow. Reproduced from the broadside in the library of the Grolier Club, New York

1741 *Discovery of Alaska by the Russian, Bering.*

1743 Christopher Sauer, printer of Germantown, Pennsylvania, publishes German Bible, first American Bible in a European tongue.

1746-1760 *British and French struggle for control over India, with Lord Clive, English commander, victorious.*

1746-1828 *Francisco Jose de Goya, Spanish artist, caricaturist, etcher and designer.*

1749-1832 *Johann Wolfgang von Goethe, the most distinguished figure in German literature.*

1750 *Death of Johann Sebastian Bach, composer, in whose hands the Passion and the instrumental fugue reached their highest perfection.*

1751 J. Bushell establishes first press in Canada at Halifax, Nova Scotia.

1751 Diderot commences work on the Great Encyclopedia
Gray's "Elegy" published.

1752 *Franklin makes kite experiment, drawing an electrical charge from the clouds.*
England adopts the Gregorian calendar.

1752 Hugh Gaine, New York printer, starts his press. He had the largest printing and publishing business in New York during Colonial times.

1754-1763 *French and Indian War.*

1755 *Exile of the Arcadians (Evangeline).*

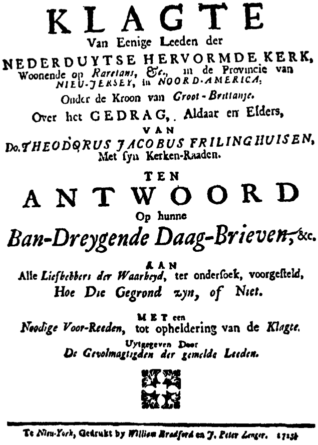
1756-1763 *Seven Years' War, ended by Peace of Paris. Great Britain gets Canada, Nova Scotia and Florida.*

1756 *"Black Hole of Calcutta" outrage perpetrated by Surajah Dowla on 146 British prisoners.*

1756-1823 *Sir Henry Raeburn, Scottish portrait painter.*

1756-1791 *Wolfgang Amadeus Mozart, Austrian composer.*

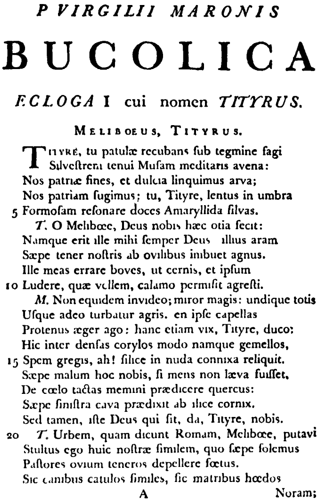
1757 John Baskerville, English type designer, prints his first book, a Virgil, using wove paper for the first time in European book printing.



KLAGTE
Van Eenige Leeden der
NEDERDUYTSE HERVORMDE KERK,
Woonende op *Raritans, &c.,* in de Provincie van
NIEU-JERSEY, in *NOORD-AMERICA;*
Onder de Kroon van *Groot-Brittanje.*
Over het GEDRAG, Aldaar en Elders,
VAN
Do. *THEODORUS JACOBUS FRILINGHUISEN,*
Met ſyn Kerken-Raaden.
TEN
ANTWOORD
Op hunne
Ban-Dreygende Daag-Brieven, &c.
AAN
Alle *Liefhebbers der Waarheyd,* ter onderſoek, voorgeſteld,
Hoe Die Gegrond zyn, of Niet.
MET een
Noodige Voor-Reeden, tot opheldering van de *Klagte.*
Uytgegeven Door
De Gevolmagtigden der gemelde Leeden.

Te *Nieu-York,* Gedrukt by *William Bradford* en *J. Peter Zenger.* 1725

The crude but interesting typography of William Bradford and J. Peter Zenger—1725



P VIRGILII MARONIS
BUCOLICA
ECLOGA I cui nomen *TITYRUS.*
MELIBOEUS, TITYRUS.

TITYRE, tu patulæ recubans ſub tegmine fagi
Silveſtrem tenui Muſam meditaris avena:
Nos patriæ fines, et dulcia linquimus arva;
Nos patriam ſugimus; tu, Tityre, lentus in umbra
5 Formoſam reſonare doces Amaryllida ſilvas.
T. O Melibœe, Deus nobis hæc otia fecit:
Namque erit ille mihi ſemper Deus illius aram
Sæpe tener noſtris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipſum
10 Ludere, quæ vellem, calamo permiſit agreſti.
M. Non equidem invideo; miror magis: undique totis
Uſque adeo turbatur agris. en ipſe capellas
Protenus æger ago: hanc etiam vix, Tityre, duco:
Hic inter denſas corylos modo namque gemellos,
15 Spem gregis, ah! ſilice in nuda connixa reliquit.
Sæpe malum hoc nobis, ſi mens non læva fuiſſet,
De cœlo tactas memini prædicere quercus:
Sæpe ſiniſtra cava prædixit ab ilice cornix.
Sed tamen, iſte Deus qui ſit, da, Tityre, nobis.
20 *T.* Urbem, quam dicunt Romam, Melibœe, putavi
Stultus ego huic noſtræ ſimilem, quo ſæpe ſolemus
Paſtores ovium teneros depellere fœtus.
Sic canibus catulos ſimiles, ſic matribus hœdos
A Noram;

Virgilius, "Opera," printed by Baskerville in Birmingham in 1757. From a copy in the Pierpont Morgan Library

1757-1789 Strawberry Hill Press, earliest English private press, started by Horace Walpole, letter-writer, wit and author.

1759 *Battle of Quebec won by English under Wolfe. French surrendered Montreal and Detroit a year later. James Watt begins experiments in steam power.*
George Frederick Handel dies in London (1685-1759). Oratorios in his hands reached their greatest development.

1759-1796 *Robert Burns, Scottish lyric poet.*

1760 *George III of Britain enthroned.*

1762-1796 *Immoral Catherine II (The Great), one of Russia's ablest rulers. She, under the influence of Voltaire, encouraged Slavic scholars, artists and the book arts.*

1764 *St. Louis, Missouri, settled by French fur traders.*

1764 Coated paper first used in Europe.

1765 *England passes Grenville's Stamp Act, arousing American colonists.*

1768 Bodoni becomes Director of Stamperia Reale at Parma.

1769-1821 *Napoleon Bonaparte, military conqueror who overturned Europe, establishes the Code Napoleon, the basis for modern European legal procedure.*

1769 *Spaniards colonize California.*
Daniel Boone first explores Kentucky.

1770-1827 *Ludwig Van Beethoven, one of the world's greatest composers.*

1770 *Australia claimed by Captain Cook for Great Britain.*
Boston Massacre—clash of Boston citizens and British troops.

1770 Isaiah Thomas (1749-1831) starts "Massachusetts Spy" and career as one of America's most enterprising early

This is Monotype Fournier 185, based on the 1745 letters of the French typefounder, *Pierre Simon Fournier.*

This is the American Typefounders' Caslon Oldstyle 471, a faithful copy of *William Caslon's face.*

This is Bodoni Book which was cut for the Linotype in 1916, a synthesis of the *faces of Bodoni.*

This is Intertype Baskerville, a revival of *John Baskerville's type* made in the last half of the 18th Century.

This is A.T.F. Caslon Open Face of 1915, a modified version of the outline letter of the French 18th century copperplate engraver, Le Moreau le jeune.

This is A.T.F. Nicolas Cochin, based on the lettering of the *18th century French copperplate engravers,* and named in honor of Charles Nicolas Cochin (1715-1790).

This is A.T.F. Bulmer, a replica of *the William Martin type* used by W. Bulmer & Co., Shakespeare Press, London, in the late 18th century.

This is Monotype Bell, after the 1788 letters of the *English typefounder John Bell* of London.

printers. He founded American Antiquarian Society in 1795 He was the first to use wove paper in an American book.
Roger Payne revives art of bookbinding in England.

1770-1850 *William Wordsworth, English poet.*

1771-1832 *Sir Walter Scott, Scottish novelist.*

1772 Ibarra, Spain's great 18th century printer, makes his masterpiece, a Sallust at Court of Madrid.
Iron printing press constructed in Basel, by Haas, printer and typefounder.

1773 *Boston Tea Party.*

1774 *Weak Louis XVI of France begins reign; beheaded in 1793.*
First meeting of Continental Congress at Philadelphia.

1775 *American colonies rebel against Great Britain; Paul Revere's ride; Battle of Lexington; George Washington made Commander-in-Chief; Battle of Bunker Hill; American General Montgomery captures Montreal.*

1776 *Adam Smith (1723-1790) publishes his "Wealth of Nations," a powerful defense of free trade.*
Patriot and pamphleteer, Thomas Paine, brings out his "Common Sense."
Declaration of Independence; British General Howe takes New York City; Nathan Hale hanged; Washington defeats Hessians at Battle of Trenton.

1776-1785 Benjamin Franklin, while ambassador to France, establishes a private press in his home at Passy.

1777 *Journal of Paris* published—first daily journal. Benjamin Franklin exhibits wove paper in Paris.

1777 *Continental Congress adopts stars and stripes as national flag; Burgoyne defeated at Saratoga; United States recognized by French government; winter at Valley Forge; Lafayette made Major General in American army.*

1778 *Death of J. J. Rousseau, the creator of modern democratic sentiment, and Voltaire (1694-1778) French philosopher and writer, an enemy of tyranny and superstition.*
England wars with France over latter's support of American Revolution.
Baron Steuben made Inspector General of the American Army.
Wyoming Valley Massacre.

1779 *John Paul Jones, commanding "Bon Homme Richard" captures "Serapis."*
Pulaski dies of wounds received in battle.
British evacuate New Jersey.

1779 Papier Vélin or "wove" paper, made in France.

1780 *Major Andre hanged as spy; Benedict Arnold's plot to surrender West Point discovered.*

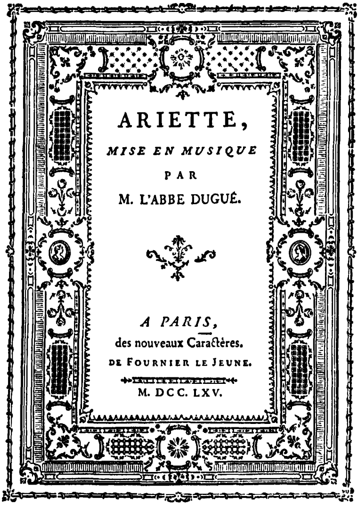
1780 François Ambroise Didot improves on Fournier point system, giving sizes of type in points.

1781 *Benedict Arnold burns Richmond, Va.*
Admiral de Grasse and French fleet defeat British in Chesapeake Bay.
Cornwallis surrenders to Washington at Yorktown.

1783 *Treaty of Paris ends war between United States and Great Britain; Washington resigns as Commander-in-Chief.*
First ascension of gas balloon by Montgolfier brothers in France.

1785 Lining figures first appear in England, displacing oldstyle figures until 1843 when the nonaligning figures reappeared.
John Bell, typefounder and publisher, introduces the short "s" into English printing.

1788 *Maryland cedes portion of its territory to Federal Government for District of Columbia.*



ARIETTE,

MISE EN MUSIQUE

PAR

M. L'ABBE DUGUÉ.

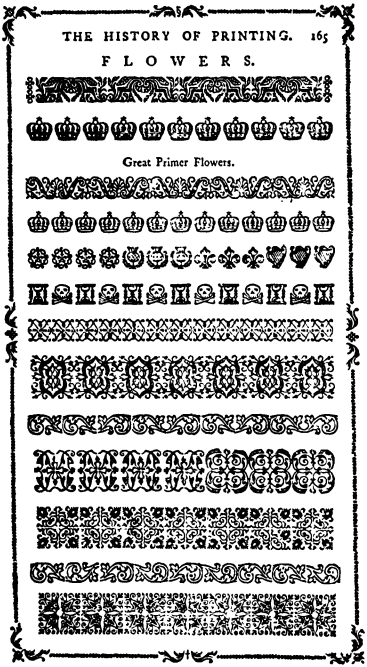
A PARIS,

des nouveaux Caractères.

DE FOURNIER LE JEUNE.

M. DCC. LXV.

Showing Fournier le Jeune's type ornaments. Paris, 1765


THE HISTORY OF PRINTING. 165

FLOWERS.

Great Primer Flowers.

From Luckombe's History of Printing, 1771

1789 *George Washington unanimously chosen President of the United States, with Alexander Hamilton, Secretary of the Treasury.*
Storming of the Bastille—start of the French Revolution.

1789 Blake completes his "Songs of Innocence," illustrations and lettering etched on copper and hand colored.

1790 *Thomas Jefferson made Secretary of State.*
Benjamin Franklin dies at age of 64.

1791 *Boswell's "Life of Johnson" published.*

1791 Adam Ramage of Philadelphia introduces iron bed and platen to replace wooden parts in printing press. Five years later he improved motion of the screw by making it triple threaded.

1792 *Kentucky becomes 15th state of the Union (Vermont admitted the year before). Washington elected to second term. France becomes a republic.*

1793 *Louis XVI and Marie Antoinette guillotined.*
Marat assassinated by Charlotte Corday.
Reign of Terror begins in October, ends in July of 1794.

1794 *Execution of Robespierre and end of Jacobin Republic in France.*
Eli Whitney granted patent for cotton gin.

1795 William Bulmer prints Goldsmith's poems in Martin types, illustrated by Bewick (the innovator of white-line wood engraving).

1796 *Dr. Edward Jenner makes first experiment in vaccination for smallpox.*
Napoleon victorious in Italian campaign.

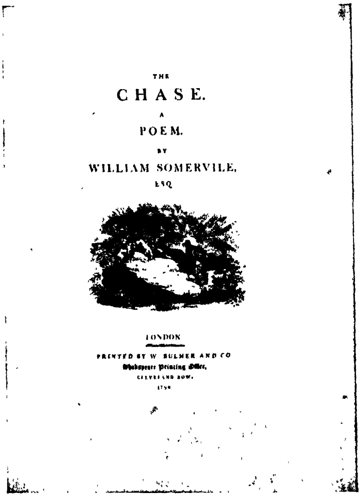
1796 Typefoundry of Archibald Binny and James Ronaldson established in Philadelphia, the forerunner of the American Typefounders.

1797 First all-iron press built by George Clymer of Philadelphia, predating the Stanhope press by a year.
Alois Senefelder at Munich makes first lithograph.

1797 *Edmund Burke dies, British statesman and defender of the American colonies.*
John Adams made President of the United States; Thomas Jefferson, Vice President.

1798 *Egypt invaded by French under Napoleon, who wins Battle of the Pyramids; Battle of the Nile, Lord Nelson's victory.*

1799 *George Washington dies at Mount Vernon.*
Bonaparte returns to France, becomes "First Consul" with autocratic powers under democratic forms.


THE
CHASE.
A
POEM.
BY
WILLIAM SOMERVILE,
ESQ.

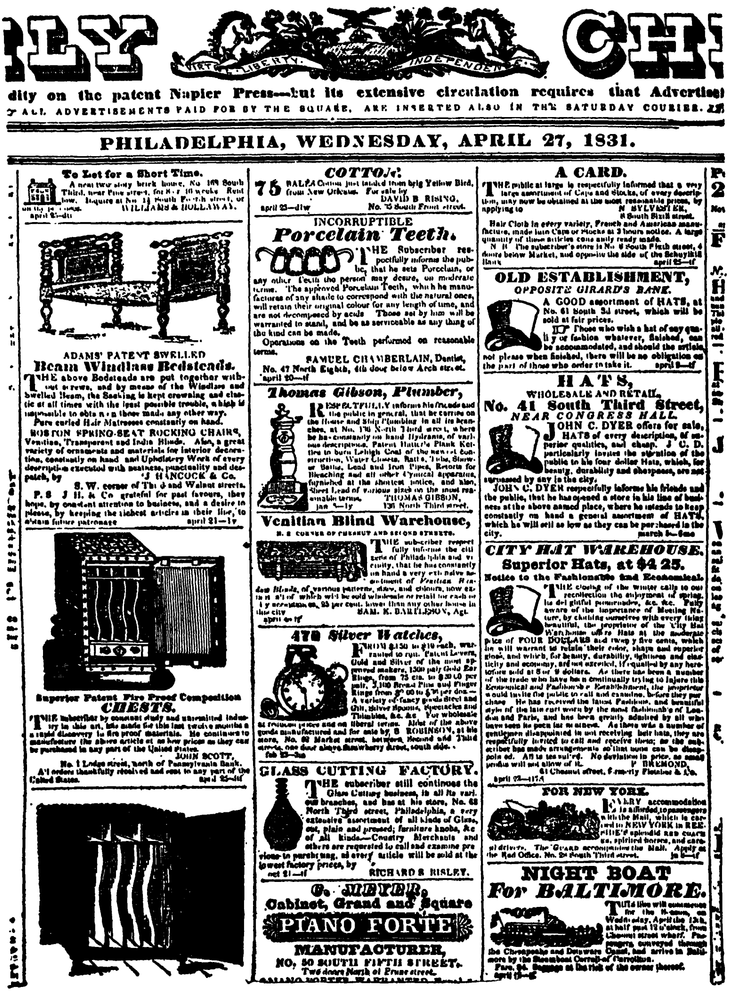
LONDON
PRINTED BY W. BULMER AND CO.
Shakspeare Printing Office,
CLEVELAND ROW.
1796

Illustrating Bulmer's types of 1796 (cut by William Martin) and a woodcut by Thomas Bewick

ACKNOWLEDGMENTS

The Colonial Print Shop and Ramage Press photographs courtesy of The Franklin Institute, Philadelphia. The Fry Printing Types Specimen courtesy of the Grolier Club, New York. The Baskerville page by permission of the Pierpont Morgan Library, New York.

19th CENTURY TYPOGRAPHY



LY · CH

dity on the patent Napier Press—but its extensive circulation requires that Advertise

☞ ALL ADVERTISEMENTS PAID FOR BY THE SQUARE, ARE INSERTED ALSO IN THE SATURDAY COURIER. ☜

PHILADELPHIA, WEDNESDAY, APRIL 27, 1831.

To Let for a Short Time.

A neat two story brick house, No. 169 South Third, near Pine street, for 8 or 10 weeks. Rent low. Inquire at No. 14 South Fourth street, or on the premises. WILLIAMS & HOLLAWAY.
april 25—dtt

ADAMS' PATENT SWELLED

Beam Windlass Bedsteads.

THE above Bedsteads are put together without screws, and by means of the Windlass and Swelled Beam, the Sacking is kept crowning and elastic at all times with the least possible trouble, which is impossible to obtain in those made any other way.

Pure curled Hair Matrasses constantly on hand.

BOSTON SPRING-SEAT ROCKING CHAIRS, Venitian, Transparent and India Blinds. Also, a great variety of ornaments and materials for interior decoration, constantly on hand and Upholstery Work of every description executed with neatness, punctuality and despatch, by J. HANCOCK & Co.
S. W. corner of Third and Walnut streets.

P. S. J. H. & Co. grateful for past favours, they hope, by constant attention to business, and a desire to please, by keeping the richest articles in their line, to obtain future patronage.
april 21—1y

Superior Patent Fire Proof Composition CHESTS.

THE subscriber by constant study and unremitted industry in this art, has made for this last twelve months a rapid discovery in fire proof materials. He continues to manufacture the above article at as low prices as they can be purchased in any part of the United States.
JOHN SCOTT,
No. 1 Lodge street, north of Pennsylvania Bank.

All orders thankfully received and sent to any part of the United States.
april 25—dtf

COTTON.

75 BALES Cotton just landed from brig Yellow Bird, from New Orleans. For sale by
DAVID B. RISING,
No. 75 South Front street.
april 25—d1w

INCORRUPTIBLE

Porcelain Teeth.

THE Subscriber respectfully informs the public, that he sets Porcelain, or any other Teeth the person may desire, on moderate terms. The approved Porcelain Teeth, which he manufactures of any shade to correspond with the natural ones, will retain their original colour for any length of time, and are not decomposed by acids. Those set by him will be warranted to stand, and be as serviceable as any thing of the kind can be made.

Operations on the Teeth performed on reasonable terms.
SAMUEL CHAMBERLAIN, Dentist,
No. 47 North Eighth, 4th door below Arch street.
april 20—tf

Thomas Gibson, Plumber,

RESPECTFULLY informs his friends and the public in general, that he carries on the House and Ship Plumbing in all its branches, at No. 130 North Third street, where he has constantly on hand Hydrants, of various descriptions. Patent Hatter's Plank Kettles to burn Lehigh Coal of the newest construction, Water Closets, Baths, Tubs, Shower Baths, Lead and Iron Pipes, Retorts for Bleaching and all other Chymical apparatus, furnished at the shortest notice, and also, Sheet Lead of various sizes on the most reasonable terms.
THOMAS GIBSON,
130 North Third street.
jan 5—1y

Venitian Blind Warehouse,

N. E. CORNER OF CHESNUT AND SECOND STREETS.

THE subscriber respectfully informs the citizens of Philadelphia and vicinity, that he has constantly on hand a very extensive assortment of *Venitian Window Blinds*, of various patterns, sizes, and colours, now exhibiting, all of which will be sold wholesale or retail for cash or by acceptances, 25 per cent. lower than any other house in this city.
SAM. K. BARTLESON, Agt.
april [illegible]—tf

470 Silver Watches,

FROM $4.50 to $10 each, warranted to run. Patent Levers, Gold and Silver of the most approved makers, 1500 pair Gold Ear Rings, from 75 cts. to $3.00 per pair, 3,100 Breast Pins and Finger Rings from $2 00 to $70 per doz.—A variety of fancy goods Steel and Gilt, Silver Spoons, Spectacles and Thimbles, &c. &c. For wholesale at reduced prices and on liberal terms. Most of the above goods manufactured and for sale by, S. ROBINSON, at his store, No. 68 Market street, between Second and Third streets, one door above Strawberry street, south side.
feb 23—3m

GLASS CUTTING FACTORY.

THE subscriber still continues the Glass Cutting business, in all its various branches, and has at his store, No. 68 North Third street, Philadelphia, a very extensive assortment of all kinds of Glass, cut, plain and pressed; furniture knobs, &c. of all kinds.—Country Merchants and others are requested to call and examine previous to purchasing, as every article will be sold at the lowest factory prices, by
RICHARD R. RISLEY.
oct 21—tf

G. MEYER,

Cabinet, Grand and Square

PIANO FORTE

MANUFACTURER,

NO. 50 SOUTH FIFTH STREET.

Two doors North of Prune street.

A CARD.

THE public at large is respectfully informed that a very large assortment of Caps and Stocks, of every description, may now be obtained at the most reasonable prices, by applying to
N. SYLVESTER,
8 South Sixth street.

Hair Cloth in every variety, French and American manufacture, made into Caps or Stocks at 3 hours notice. A large quantity of these articles constantly ready made.

N. B. The subscriber's store is No. 8 South Sixth street, 4 doors below Market, and opposite the side of the Schuylkill Bank.
april 25—tf

OLD ESTABLISHMENT,

OPPOSITE GIRARD'S BANK.

A GOOD assortment of HATS, at No. 61 South 3d street, which will be sold at fair prices.

☞ Those who wish a hat of any quality or fashion whatever, finished, can be accommodated, and should the article not please when finished, there will be no obligation on the part of those who order to take it.
april 8—tf

HATS,

WHOLESALE AND RETAIL,

No. 41 South Third Street,

NEAR CONGRESS HALL.

JOHN C. DYER offers for sale, HATS of every description, of superior qualities, and cheap. J. C. D. particularly invites the attention of the public to his four dollar Hats, which, for beauty, durability and cheapness, are not surpassed by any in the city.

JOHN C. DYER respectfully informs his friends and the public, that he has opened a store in his line of business at the above named place, where he intends to keep constantly on hand a general assortment of HATS, which he will sell as low as they can be purchased in the city.
march 5—6mo

CITY HAT WAREHOUSE.

Superior Hats, at $4 25.

Notice to the Fashionable and Economical.

THE closing of the winter calls to our recollection the enjoyment of spring, its delightful promenades, &c. &c. Fully aware of the importance of Meeting Nature, by clothing ourselves with every thing beautiful, the proprietor of the City Hat Warehouse offers Hats at the moderate price of FOUR DOLLARS and twenty five cents, which he will warrant to retain their color, shape and superior gloss, and which, for beauty, durability, lightness and elasticity and economy, are not excelled, if equalled by any heretofore sold at 5 or 6 dollars. As there has been a number of the trade who have been continually trying to injure this *Economical and Fashionable Establishment*, the proprietor would invite the public to call and examine, before they purchase. He has received the latest Fashions, and beautiful style of the late cut worn by the most fashionable of London and Paris, and has been greatly admired by all who have seen its peculiar neatness. As there was a number of gentlemen disappointed in not receiving their hats, they are *respectfully invited to call and receive them*; as the subscriber has made arrangements so that none can be disappointed. All [illegible]. No deviation in price, as small profits will not allow of it.
P. BREMOND,
61 Chesnut street, Formerly Fletcher & Co.
april 27—[illegible]

FOR NEW YORK.

EVERY accommodation is afforded to passengers with the Mail, which is carried to NEW YORK in REESIDE'S splendid RED COACHES, spirited horses, and careful drivers. The GUARD accompanies the Mail. Apply at the Red Office, No. 24 South Third street.
ja [illegible]—tf

NIGHT BOAT

For BALTIMORE.

THIS line will commence for the season, on Wednesday, April the 13th, at half past 12 o'clock, from Chesnut street wharf. Passengers conveyed through the Chesapeake and Delaware Canal, and arrive in Baltimore by the Steamboat Carroll-of Carrollton.

Fare, $4. Baggage at the risk of the owner thereof.
april 12—tf

Advertising Typography of 1831 in The Philadelphia Chronicle

Adams presses and women press feeders in an 1865 pressroom

19th CENTURY TYPOGRAPHY

TIME seemed to quicken in this century, styles of dress, architecture, vehicles, printing and manners of living changed more rapidly—it was an era of mechanical accomplishment, with taste at a low ebb.

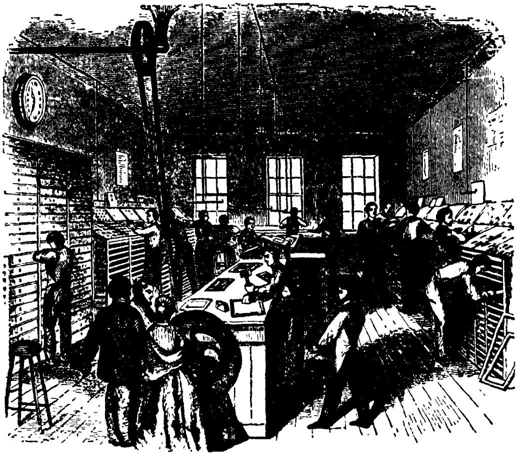
During this century England became an empire, under the reign of Queen Victoria and such premiers as Pitt and Disraeli; Ireland was joined to England, Hong-Kong made an English port. The Crimean War, the Indian Mutiny and the Boer War were part of the price she paid.

Napoleon and France, at the start of the century, dominated Europe. Defeat by the collation of nations sent Napoleon to Elba—then the "100 days" ending in Waterloo and St. Helena, Weak Louis Philippe and ambitious Louis Napoleon, the Franco-Prussian War, again ending in defeat for France, this time by William I of Prussia and Bismarck. The Dreyfus case exemplified the political strifes that followed.

The United States was growing vigorously as it flexed its muscles and tested its then new theories of government. Jefferson, Hamilton, Madison, Jackson, Monroe, all gave something of themselves in its formation. The natural southward and westward expansion was aided by the Louisiana Purchase, the Lewis and Clarke Expedition, the purchase of Florida, the Erie Canal. The fight we put up in the war of 1812 and the Monroe Doctrine told the world we were coming of age . . . then Garrison and the abolitionist "Liberator" . . . Texas . . . the Mormons . . . Greeley . . . the Mexican War . . . the gold rush . . . acquisition of Nevada, California, New Mexico and Utah . . . Henry Clay and Black Dan Webster . . . Commodore Perry . . . Bloody Kansas . . . the Dred Scott Decision . . . and Abraham Lincoln, secession of southern states and Fort Sumter . . . Lincoln's call for troops . . . Bull Run . . . "Monitor" and "Merrimac" . . . Antietam . . . Emancipation Proclamation . . . Stonewall Jackson . . . Gettysburg . . . Conscription Riots . . . Gettysburg Address . . . Sherman's march to the sea . . . Richmond's fall and Grant and Lee at Appomattox Court House . . . Booth's assassination of Lincoln . . . carpet bagger era.

Taking a new breath the nation occupied itself with the purchase of Alaska . . . linking the east and west coasts by rail . . . the great Chicago fire . . . Boss Tweed . . . financial panics . . . Custer's massacre . . . opening of the Indian Territory . . . Johnstown flood . . . the Dalton gang . . . Chicago's World Fair of '93 . . . Coxey's Army . . . the Alaskan gold rush . . . sinking of the "Maine" . . . Teddy Roosevelt and his Rough Riders.

Many of literatures great names belong to this century: Macaulay, the Dumas—father and son, Emerson, Poe, Tennyson, Thackeray, the Brownings, Dickens, Whitman,



An 1863 Composing Room. Note gas is used for illumination

Keats, Shelley and Byron, Ibsen, Stevenson, Balzac, Wordsworth, Hugo, Carlyle and Zola. The musicians and composers are a roll call of the world's greatest: Mendelssohn, Chopin, Liszt, Wagner, Johann Strauss, Beethoven and Brahms. Among the painters and illustrators one numbers Monet, Whistler, Daumier, Degas, Abbey and Pyle, Corot, Cruikshank and Beardsley.

Science produced gas for lighting, Fulton's steamboat, Stephenson's locomotive, Pasteur, photography, the McCormick reaper, Morse's telegraph, ether, safety matches, oil in Titusville, Bell's telephone, Edison's phonograph, electric light and the motion picture projector, the automobile and Marconi's wireless.

Woven into the warp and woof of the century were Jenny Lind, Audubon, Darwin, the Godey's Lady's Book, Elbert Hubbard, P. T. Barnum, penny postage, fast Clipper ships and the songs of Stephen Foster.

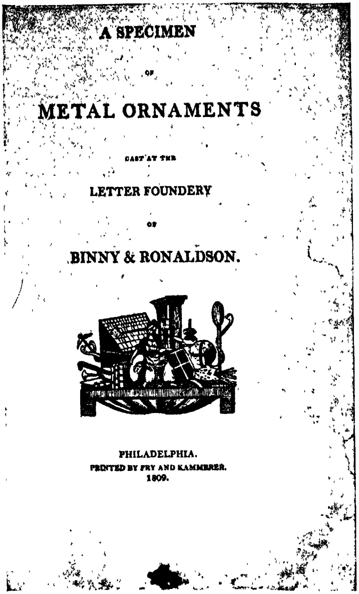
Printing types up to 1810 abroad were chiefly those of Bodoni and Didot—or inspired by them. In America, Caslon's faces were still favored, as is evidenced by the specimen book of the time, by Isaiah Thomas, on whose titlepage he pridefully says they are "chiefly manufactured by that great artist William Caslon, Esq., of London." Then followed a veritable avalanche of "fat" faces and "lettres de fantasie" originating from the English foundries of Thorne, Thorowgood and of Figgins, their influence lasting well into the '70s. Following the example of Fournier le Jeune, continental and European founders developed novel and eccentric letters, some of which have been brought back from the grave by today's ad typographers.

Wilson of Glasgow produced the Scotch Roman in 1833, before Pickering revived the Caslon Old Face in 1840. The "caractères Augustaux" were produced by Perrin of Lyons in 1846. They are better known to us as Elzevir or French Old Style. Edinburgh's Miller and Richard created the original Old Style face in 1860. Daniel at Oxford rediscovered and revived the almost forgotten Fell types in the dark days of 1877, darkened by the profusion of Clarendons, Runics and Antiques, and the fearful art of the "rule twister."

The "great revival" was started in 1891 by William Morris and Emery Walker, who went to the 15th century for their inspiration. The "Golden" type was patterned on Jenson's roman and the "Troy" and "Chaucer" type on a 15th century round Gothic.

Landmarks of the century were the "History of Printing in America," written and printed by Isaiah Thomas and the "Manuale Tipografico," published by Bodoni's widow. Fourdrinier made his paper making machine, Adams improved the printing press, presses appeared that could be operated "by water, by steam or by horse," Robert Hoe made a rotary press, then followed the perfecting press, the halftone, curved stereotypes, photogravure, linotypes, monotypes, the point system, the three-color process.

Our grandfathers and fathers began to talk of the work of men like William Morris, Cobden-Sanderson, DeVinne, Updike and Bradley, a heritage of seeds planted and left for us of the 20th century to grow and reap.



A SPECIMEN
OF
METAL ORNAMENTS
CAST AT THE
LETTER FOUNDERY
OF
BINNY & RONALDSON.

PHILADELPHIA.
PRINTED BY FRY AND KAMMERER.
1809.

First American type founder's specimen book

NOTABLE PRINTING DATES OF THE 19TH CENTURY

and Related Historical Dates

1800 *Napoleon defeats Austrians at Marengo*
Washington becomes capitol of the United States.
Thomas Macaulay (1800-1859), historian, essayist and poet, born. Library of Congress, established.
First commercial iron printing press is tested by inventor Earl of Stanhope, at Bulmer's printing office

1801 *France inaugurates the metric system of measurement.*
Thomas Jefferson, U. S president . . . his doctrine was "the government is best that governs least."
Ireland joined to Great Britain under title of United Kingdom.

1802 *Napoleon becomes "First Consul" for life; two years later is crowned Emperor of the French by the Pope United States declares war on Tripoli. Ohio admitted to Union.*

1803 Fourdrinier paper-making machine completed at Hereford, England, and commercially operated 9 years later.
Birth of French novelist Alexander Dumas (1803-1870) —son of same name born in 1824—and of Ralph Waldo Emerson (1803-1882), American philosopher, essayist. The Louisiana Purchase.

1804 *Alexander Hamilton killed by Aaron Burr in a duel over a political dispute.*

1804-1806 *Lewis and Clarke Expedition to Oregon country.*

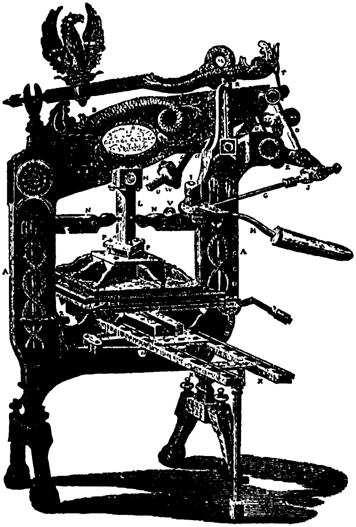
1805 *Napoleon defeats Allies at Austerlitz; the following year he is victorious over the Prussians at Jena; becomes King of Italy.*
British naval victory over French and Spanish fleets at Trafalgar. Lord Nelson dies.
Johann Schiller, German poet, scholar and dramatist, dies. Hans Christian Anderson (1805-1875), Danish fairy tale writer, born.

1806 *William Pitt, statesman, who became England's Prime Minister at 24, dies.*
Gas first used for lighting.
"Compendious Dictionary of the English Language" published by Noah Webster (1758-1843).

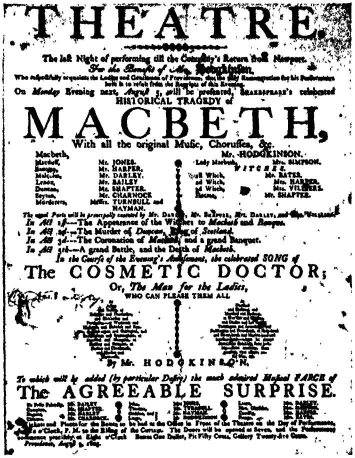
1807 *Robert Fulton's steamboat, "The Clermont," navigates the Hudson from New York to Albany.*
Henry Wadsworth Longfellow (1807-1882), poet, born.

1808 *Napoleon conquers Spain; his brother, Joseph, given the throne.*

1809 Binny and Ronaldson type specimen book issued, the first American foundry.
James Madison made President of the United States.
Finland is ceded by Sweden to Russia.
Felix Mendelssohn (1809-1847), German composer born.
Napoleon (from 1809 to 1812) wars with England, Austria, and Russia; divorces Josephine and marries Marie Louisa of Austria in 1810, disastrous Russian retreat in 1812.
Frederic François Chopin (1809-1849), Polish composer is born.
Dr. Oliver Wendell Holmes (1809-1894), physician, poet and author "The Autocrat." Edgar Allen Poe (1809-1849), most tragic figure in American literature.



George Clymer's over decorated but practical Columbian press of 1820 forerunner of Rust's Washington hand press



THEATRE.

The laſt Night of performing till the Company's Return from Newport.
For the Benefit of Mr. Hodgkinſon,
Who reſpectfully acquaints the Ladies and Gentlemen of Providence, that the only Remuneration for his Performances here is to reſult from the Receipts of this Evening.
On Monday Evening next, Auguſt 5, will be preſented, Shakespeare's celebrated
HISTORICAL TRAGEDY of
MACBETH,
With all the original Muſic, Choruſſes, &c.

Macbeth,	Mr. HODGKINSON.		
Macduff,	Mr. JONES.	Lady Macbeth,	Mrs. SIMPSON.
Banquo,	Mr. HARPER.	WITCHES.	
Malcolm,	Mr. DARLEY.	1ſt Witch,	Mr. BATES.
Lenox,	Mr. BAILEY	2d Witch,	Mrs. HARPER.
Duncan,	Mr. SHAPTER.	3d Witch,	Mrs. VILLIERS.
Seyton,	Mr. CHARNOCK	Hecate,	Mr. SHAPTER.
Murderers,	Meſſrs. TURNBULL and HAYMAN.		

The vocal Parts will be principally executed by Mr. Darley, Mr. [illegible], Mrs. Darley, and Mrs. Villiers.
In Act 1ſt---The Appearance of the Witches to Macbeth and Banquo.
In Act 2d---The Murder of Duncan, King of Scotland.
In Act 3d---The Coronation of Macbeth, and a grand Banquet.
In Act 4th---A grand Battle, and the Death of Macbeth.
In the Courſe of the Evening's Amuſement, the celebrated SONG of
The COSMETIC DOCTOR;
Or, The Man for the Ladies,
WHO CAN PLEASE THEM ALL.

By Mr. HODGKINSON.

To which will be added (by particular Deſire) the much admired Muſical FARCE of
The AGREEABLE SURPRISE.

Tickets and Places for the Boxes to be had at the Office in Front of the Theatre on the Day of Performance, from [illegible] o'Clock, P. M. to the Riſing of the Curtain. The Doors will be opened at Seven, and the Performance commence preciſely at Eight o'Clock. Boxes One Dollar, Pit Fifty Cents, Gallery Twenty-five Cents.
Providence, Auguſt [illegible]

An 1805 Providence, R. I., Caslon type handbill

and Alfred Lord Tennyson (1809-1892), romantic poet, all born in this year.

1810 Thorne cuts first "fat face" or extra bold type.
Isaiah Thomas compiles and prints his "History of Printing in America."

1811 *Industrial revolution; textile workers in England riot and destroy machinery.*
Harrison defeats Indians at "Battle of Tippecanoe."
Franz Liszt (1811-1886), Hungarian pianist and musician, and William Makepeace Thackeray (1811-1863), satirical novelist, master of English style in literature, born.

1812 *War of 1812, caused by British interference with American shipping. (Known in New England as Mr. Madison's war.)*
Louisiana admitted to Union.
British warship "Guerriere" defeated by American "Constitution" (Old Ironsides).
Robert Browning (1812-1889), romantic poet, born; his poetess wife was Elizabeth Barrett (1806-1861).
Charles Dickens (1812-1870), social reform novelist, born.

1813 Composition roller for inking type invented in England.
Perry defeats British fleet at Lake Erie.
Richard Wagner (1813-1883), and Giuseppe Verdi, composers, born.

1814 Frederick Koenig's first steam-power cylinder flat-bed press successfully used by *London Times*, with aid of papier-mâché matrices.
British burn public buildings in Washington, D. C.
Francis Scott Key writes Star Spangled Banner.
Napoleon abdicates and is exiled to Elba; Louis XVIII made King.
Norway ceded to Sweden by Denmark.
Congress of Vienna (territorial readjustment of Europe following overthrow of Napoleon)
Stephenson invents the locomotive.

1815 *General Andrew Jackson defeats British at Battle of New Orleans, 15 days after war of 1812 is ended by Treaty of Ghent*
Napoleon escapes from Elba, attempts comeback in "Hundred Days"; Battle of Waterloo, defeated by allies and exiled to St. Helena; dies there six years later.

1817 *James Monroe, president.*
Mississippi admitted to Union.
First American machine-made paper made by Thomas Gilpin, near Philadelphia.

1818 Bodoni's "Manuale Tipografico" issued complete, five years after his death.
Jean Bernadotte, former general of Napoleon, made King of Sweden (Charles John XIV).

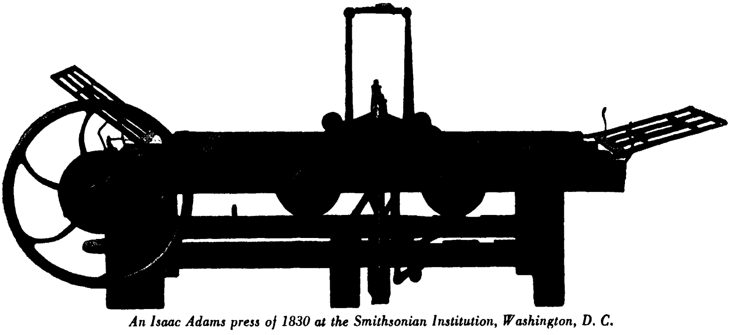
1819 *Florida ceded to the United States by Spain for five and a half million dollars. Alabama admitted to Union.*
John Ruskin (1819-1900), English art critic and writer, and Walt Whitman (1819-1892) American poet, printer, and editor of The Brooklyn Eagle, *born.*

1820 *Maine admitted to the Union*
Daniel Boone, Kentucky explorer and Indian fighter, dies.

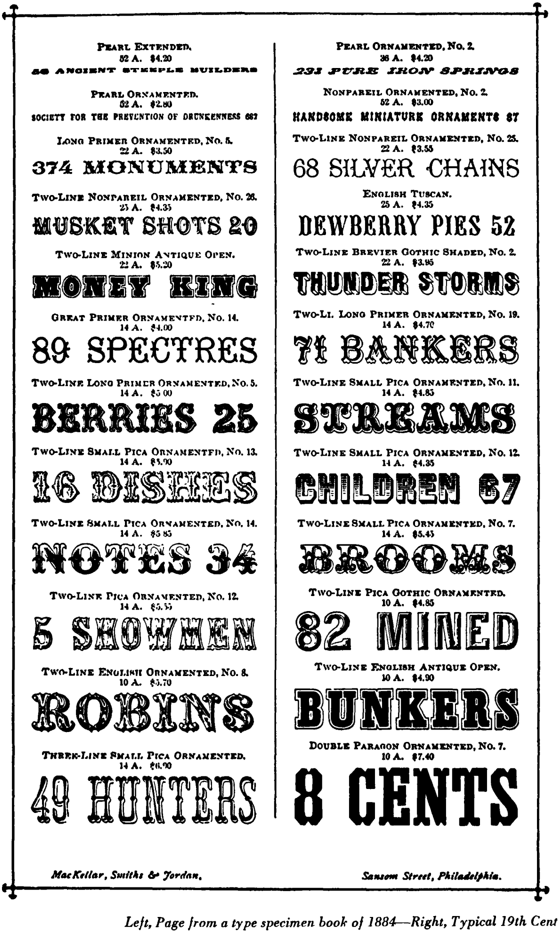
1820-1823 Earliest use of cloth for book bindings, by Pickering for "Diamond Classics".

1821 *Missouri admitted to the Union.*
John Keats, poet who preached "art exists only for its own sake," dies.

1822 Englishman, Church, patents first type-composing machine.



An Isaac Adams press of 1830 at the Smithsonian Institution, Washington, D. C.



PEARL EXTENDED.
52 A. $4.20
56 ANCIENT STEEPLE BUILDERS

PEARL ORNAMENTED.
52 A. $2.80
SOCIETY FOR THE PREVENTION OF DRUNKENNESS 687

LONG PRIMER ORNAMENTED, NO. 5.
22 A. $3.50
374 MONUMENTS

TWO-LINE NONPAREIL ORNAMENTED, NO. 26.
25 A. $4.35
MUSKET SHOTS 20

TWO-LINE MINION ANTIQUE OPEN.
22 A. $5.20
MONEY KING

GREAT PRIMER ORNAMENTED, NO. 14.
14 A. $4.00
89 SPECTRES

TWO-LINE LONG PRIMER ORNAMENTED, NO. 5.
14 A. $5 00
BERRIES 25

TWO-LINE SMALL PICA ORNAMENTED, NO. 13.
14 A. $5.90
16 DISHES

TWO-LINE SMALL PICA ORNAMENTED, NO. 14.
14 A. $5 85
NOTES 34

TWO-LINE PICA ORNAMENTED, NO. 12.
14 A. $5.55
5 SHOWMEN

TWO-LINE ENGLISH ORNAMENTED, NO. 8.
10 A. $5.70
ROBINS

THREE-LINE SMALL PICA ORNAMENTED.
14 A. $6.90
49 HUNTERS

PEARL ORNAMENTED, NO. 2.
36 A. $4.20
231 PURE IRON SPRINGS

NONPAREIL ORNAMENTED, NO. 2.
52 A. $3.00
HANDSOME MINIATURE ORNAMENTS 87

TWO-LINE NONPAREIL ORNAMENTED, NO. 25.
22 A. $3.55
68 SILVER CHAINS

ENGLISH TUSCAN.
25 A. $4.35
DEWBERRY PIES 52

TWO-LINE BREVIER GOTHIC SHADED, NO. 2.
22 A. $3.95
THUNDER STORMS

TWO-LI. LONG PRIMER ORNAMENTED, NO. 19.
14 A. $4.70
71 BANKERS

TWO-LINE SMALL PICA ORNAMENTED, NO. 11.
14 A. $4.85
STREAMS

TWO-LINE SMALL PICA ORNAMENTED, NO. 12.
14 A. $4.35
CHILDREN 67

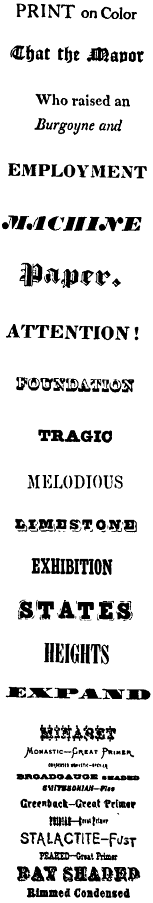
TWO-LINE SMALL PICA ORNAMENTED, NO. 7.
14 A. $5.45
BROOMS

TWO-LINE PICA GOTHIC ORNAMENTED.
10 A. $4.85
82 MINED

TWO-LINE ENGLISH ANTIQUE OPEN.
10 A. $4.90
BUNKERS

DOUBLE PARAGON ORNAMENTED, NO. 7.
10 A. $7.40
8 CENTS

MacKellar, Smiths & Jordan, *Sansom Street, Philadelphia.*

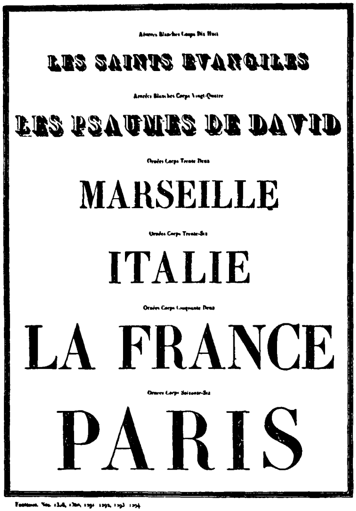


PRINT on Color
That the Manor
Who raised an
Burgoyne and
EMPLOYMENT
MACHINE
Paper.
ATTENTION!
FOUNDATION
TRAGIC
MELODIOUS
LIMESTONE
EXHIBITION
STATES
HEIGHTS
EXPAND
MINARET
MONASTIC—GREAT PRIMER
CONDENSED MONASTIC—SPECIAL
BROADGAUGE SHADED
SMITHSONIAN—Pica
Greenback—Great Primer
[illegible]—Great Primer
STALACTITE—FUST
PEAKED—Great Primer
RAY SHADED
Rimmed Condensed

Left, Page from a type specimen book of 1884—Right, Typical 19th Century faces

This is Scotch Roman, based on the 1833 face of the *Glasgow typefounder, Alexander Wilson & Son.*

This is Linotype Original Old Style, cut in 1905, based on a face of A. Farmer & Son that was in turn taken from the Miller & Richard face of Edinburgh.



LES SAINTS EVANGILES

LES PSAUMES DE DAVID

MARSEILLE

ITALIE

LA FRANCE

PARIS

Types of "Fantaise" from P. Didot's type book of 1819, Paris

Percy Bysshe Shelley, poet of supreme imaginative power, dies.
Birth of Louis Pasteur (1822-1895), famed French scientist. He proved existence of bacteria.

1823 *"The Monroe Doctrine," a hands-off-Western-Hemisphere-warning to foreign powers.*

1824 *Lord Byron, England's "poet of rebellion," dies.*

1825 *John Quincy Adams, president. Erie Canal opened.*
Thomas Jefferson and John Adams die.
Johann Strauss (1825-1899), Austrian composer, born. (Beautiful Blue Danube.)

1826 Niepce, co-inventor of photography, makes first engraving on metal, with aid of photography.
Stephen Collins Foster (1826-1864), American songster and poet, born. (Old Folks at Home, Old Black Joe.)

1827 Robert Hoe built first flat-bed cylinder press in America.
Ludwig Van Beethoven (1770-1827), world great composer, dies.

1828 *Jules Verne (1828-1905), novelist of prophetic fantasy, and Henrik Ibsen (1828-1905), Norwegian dramatist and poet, born.*

1829 *Sir Humphrey Davy, chemist and inventor of miner's safety lamp, dies.*
Andrew Jackson, President.
Samuel Rust introduces the Washington hand press—a press using a toggle-jointed bar.

1830 *Polish unsuccessful revolt against yoke of Russia.*
Louis Philippe (Duke of Orleans) ascends French throne. Belgium revolts against Netherlands and gains independence. First steamship crosses the Atlantic.
"Godey's Lady's Book" established in Philadelphia.
Machine calendered paper first used in England.
Isaac Adams of Boston invents power press with stationary platen.
Style of book titles printed on paper and pasted on shelf back of book introduced into America.

1831 *Abolitionist paper,* The Liberator, *published by William Lloyd Garrison, in Boston.*

1832 *Edouard Manet (1832-1883), French painter of "open air light," and Louisa May Alcott (1832-1888), authoress of "Little Women," born.*
Honoré Daumier (1808-1879) imprisoned for his caricature of Louis-Philippe.

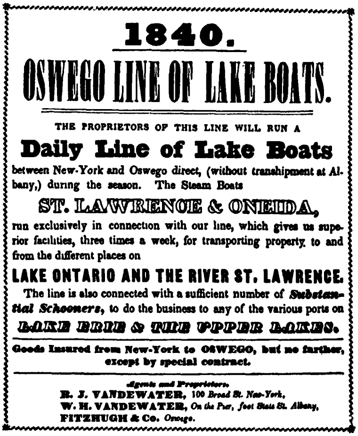
1833 Wilson foundry in Glasgow issues "Scotch Roman" face.
Edwin Thomas Booth (1833-1893), American actor, and Johannes Brahms (1833-1897), German composer, one of the three great Bs, born.

1834 *Edgard Degas (1834-1917), French impressionist painter; George du Maurier (1834-1896), novelist (Trilby), and James Abbott McNeill Whistler (1834-1903), American painter and etcher, born.*
Samuel Taylor Coleridge, English poet and literary critic, dies (The Ancient Mariner).
Cyrus H. McCormick gets patent for reaper.

1835 *Birth of Samuel L. Clemens "Mark Twain" (1835-1910), American writer, humorist, printer and lecturer.*

1836 *Texas rebels against Mexico, establishing the "Lone Star" republic. Alamo massacre by Mexican General Santa Ana. Sam Houston defeats Mexicans at San Jacinto and elected Texas president. Arkansas admitted to the Union.*
Winslow Homer (1836-1910), great American seascape painter, born.

1837 *Commercial panic of '37. Michigan admitted to the Union. Martin Van Buren, President.*
Queen Victoria ascends English throne.
Melbourne, Australia, founded.
Birth of John Burroughs (1837-1921), American naturalist.



1840.

OSWEGO LINE OF LAKE BOATS.

THE PROPRIETORS OF THIS LINE WILL RUN A

Daily Line of Lake Boats

between New-York and Oswego direct, (without transhipment at Albany,) during the season. The Steam Boats

ST. LAWRENCE & ONEIDA,

run exclusively in connection with our line, which gives us superior facilities, three times a week, for transporting property to and from the different places on

LAKE ONTARIO AND THE RIVER ST. LAWRENCE.

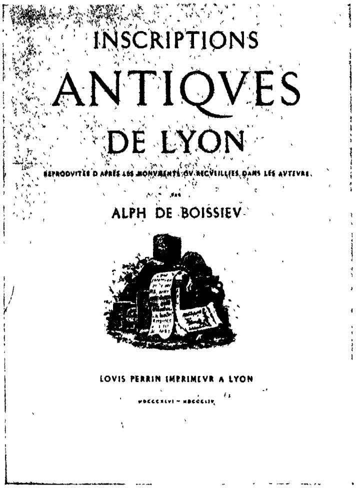
The line is also connected with a sufficient number of ***Substantial Schooners,*** to do the business to any of the various ports on

LAKE ERIE & THE UPPER LAKES.

Goods Insured from New-York to OSWEGO, but no farther, except by special contract.

Agents and Proprietors.
R. J. VANDEWATER, *100 Broad St. New-York,*
W. H. VANDEWATER, *On the Pier, foot State St. Albany,*
FITZHUGH & Co. *Oswego.*

Typography in Eclipse—A handbill of the 40's



INSCRIPTIONS
ANTIQVES
DE LYON
REPRODVITES D APRÈS LES MONVMENTS OV RECVEILLIES DANS LES AVTEVRS,
PAR
ALPH DE BOISSIEV

LOVIS PERRIN IMPRIMEVR A LYON
MDCCCXLVI – MDCCCLIV

"Caractères Augustaux" by Perrin, 1846

1839 *Cezanne (1839-1906), first of "modern" painters, born Bret Harte (1839-1902), American writer of West, born.*
Joseph A. Adams, Harper & Bros. wood engraver, makes first electrotype from a woodcut, used two years later in magazine.

1839-1842 *The "Opium War" in China. English defeat Chinese, who cede Hong-Kong to victors.*

1840 *Samuel F. B. Morse gets patent for telegraph.*
Penny Postage inaugurated in England.
Peter Ilyitch Tschaikovsky (1840-1893), Russian composer, and Claude Monet (1840-1926), impressionist French painter, born.

1840-1844 Caslon Old Face type revived by Pickering & Whittingham at the Chiswick Press.

1841 *Short-lived William H. Harrison made President, succeeded by Tyler. Renoir (1841-1919), impressionist painter born, expressed sensuous aspects of French life*

1842 DeVinne, America's great 19th century printer begins apprenticeship.
Charles Dickens lecture tours United States.

1843 *Edvard Grieg (1843-1907), Norwegian composer and pianist, born.*

1844 *Mormon Joseph Smith lynched at Carthage, Ill.*
Charles Goodyear granted patent for vulcanization of rubber

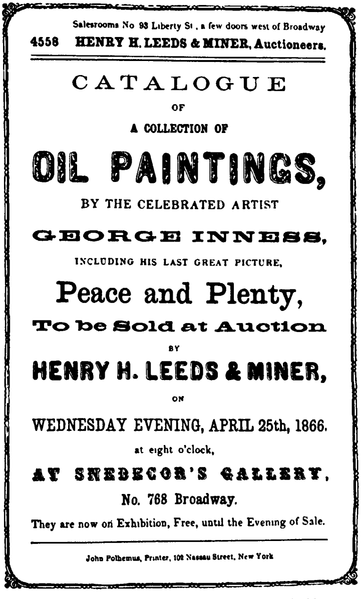
1846 *Florida and Texas made states. James K Polk, President. Andrew Jackson dies. Elias Howe patents the sewing machine.*
Irish emigration, largely due to failure of potato crop. United States wars on Mexico. New Mexico and California claimed for the United States.
Iowa made a state.
Ether first used as anaesthetic by Boston dentist, Dr William Morton. Mendelssohn's "Elijah" first produced at Birmingham Festival.
Perrin of Lyons produces the "caractères augustaux," later known as Elzevir or French Oldstyle, reviving interest in "Oldstyle" types, in France.

1847 *Mexicans beaten by United States forces at Buena Vista, Vera Cruz and Mexico City.*
First Gutenberg Bible brought to American by book collector Lenox. Copy now in The New York Public Library.

1848 *Gold rush to California. Wisconsin made state.*
At treaty of Guadalupe Hidalgo, Mexico, for 15 million dollars, gives U. S. territory of Nevada, California, New Mexico, Utah and parts of Colorado and Arizona.
Louis Napoleon elected President of the French Republic after the Second Republic is proclaimed; in 1852 proclaimed Emperor (Napoleon III) by popular vote. Gauguin (1848-1903), French painter of the South Seas, born.
First rotary press constructed by Applegarth for *The London Times.*

1849 *Zachary Taylor made President.*

1850 *Guy de Maupassant (1850-1893), French short story writer, and Robert Louis Stevenson (1850-1894), Scottish novelist-romancer born. Honore de Balzac (1799-1850), French novelist, and William Wordsworth, poet, high priest of nature, die.*
Millard Fillmore, President on Taylor's death.
Jenny Lind, Swedish nightingale, tours America.
California admitted to the Union.
Wagner's "Lohengrin" first produced.
Patent for the first job press obtained by Gordon of New York.

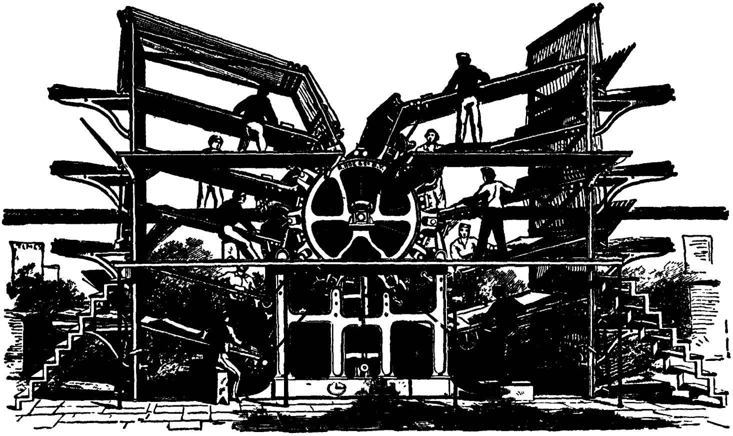


Salesrooms No 93 Liberty St., a few doors west of Broadway
4558 **HENRY H. LEEDS & MINER, Auctioneers.**

CATALOGUE
OF
A COLLECTION OF
OIL PAINTINGS,
BY THE CELEBRATED ARTIST
GEORGE INNESS,
INCLUDING HIS LAST GREAT PICTURE,
Peace and Plenty,
To be Sold at Auction
BY
HENRY H. LEEDS & MINER,
ON
WEDNESDAY EVENING, APRIL 25th, 1866.
at eight o'clock,
AT SNEDECOR'S GALLERY,
No. 768 Broadway.
They are now on Exhibition, Free, until the Evening of Sale.

John Polhemus, Printer, 102 Nassau Street, New York

The lush and sentimental typography of 1866



A Hoe 10 cylinder type-revolving press which required 25 men to run it

1851 *John James Audubon (1780-1851), ornithologist, and James Fenimore Cooper (1789-1851), novelist, die.*

1852 *"Uncle Tom's Cabin," anti-slavery novel of Harriet Beecher Stowe (1812-1896), published.*
Henry Clay and Daniel Webster die.
Edwin Austin Abbey (1852-1911), American painter and illustrator, born.

1853 *Franklin Pierce, President.*
Van Gogh (1853-1890), Dutch painter who worked in a spiritual frenzy, and Howard Pyle (1853-1911), American illustrator, born.

1854 *Commodore Perry opens Japan to American trade.*

1854-1856 *Crimean War, Great Britain, France and Turkey war on Russia. (Battle of Balaklava inspired Tennyson's "Charge of the Light Brigade.")*
Florence Nightingale nurses war injured; inspiration of the Red Cross movement, ten years later.

1855 *Bitter struggle between pro and anti-slavery factions in Kansas territory dubs her "bloody Kansas."*
Safety matches invented; friction matches were first made in 1827.

1856 *James Buchanan President.*
First perfecting press (once through press, prints both sides of sheet) built for *Brooklyn Daily Advertiser.*

1857 *"Great Sepoy Mutiny" in India.*
Dred Scott decision; U. S Supreme Court ruling on rights of negroes and laws of slavery.

1858 *Abraham Lincoln vs. Stephen A. Douglas debates.*
Atlantic cable completed.

1859 *Washington Irving (1783-1859), ambassador and writer, dies. Charles Darwin (1809-1884), publishes epoch-making "Origin of Species," confirming theory of evolution of man.*
Omar Khayyam's "Rubaiyat," paraphrased by Edward Fitzgerald. Comstock lode of silver discovered in Nevada. Oregon made a state.
Colonel Drake "brings in" first United States oil well at Titusville, Pa.
John Brown's raid on arsenal at Harper's Ferry, Va.; he was later captured and hung by U. S. Marines.

1860 *Arthur Schopenhauer (1788-1860), philosopher of pessimism, dies. Abraham Lincoln elected President.*
South Carolina secedes from the Union.
Miller and Richard of Edinburgh cast the "Old Style" typeface.

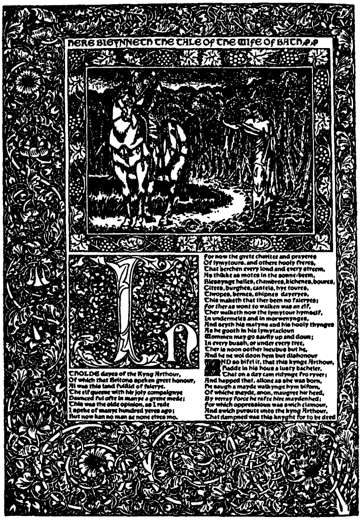
1861 First American newspaper to use curved stereotype plates, *The New York Tribune.*
Mississippi, Florida, Alabama, Georgia, Louisiana and Texas secede from the Union. Jefferson Davis made Confederate president. Confederates fire on Fort Sumter, opening the Civil War Lincoln calls for Union troops. Arkansas, North Carolina and Tennessee secede. Robert E. Lee appointed commander-in-chief of Virginia troops. U. S. Grant appointed brigadier general in Missouri Confederates victorious at First Battle of Bull Run, Manassas, Virginia.

1862 *"Yankee cheese-box on a raft," "Monitor," defeats "Merrimac," first naval battle between ironclad vessels. Battle of Shiloh, Morgan's raid in Kentucky. McClellan defeats Lee at Battle of Antietam, Lincoln issues Emancipation Proclamation.*

1863 *Union defeat at Chancellorsville; "Stonewall" Jackson dies; West Virginia admitted to Union; Lee checked at Battle of Gettysburg; Grant captures Vicksburg; Conscription Act riots in New York City; Southern victory at Battle of Chicamauga, Tenn.; Lincoln delivers Gettysburg address; Union victory at Chattanooga, Tenn.*
Ground wood paper first made in America, at Gardner, Maine, used by *Boston Weekly Journal.*

1864 *Grant made commanding general of Union Army; Battle of "the Wilderness"; Lee defeats Grant at Battle of Cold Harbor, Va. General Sherman captures Atlanta and Savannah, makes his march "from Atlanta to the sea."*
Nathaniel Hawthorne (1804-1864), novelist, dies. Birth of Richard Strauss, German composer. Maximilian becomes emperor of Mexico, shot three years later.

1865 *Richmond falls; Grant receives Lee's surrender at Appomattox Court House; President Lincoln assassinated by Actor John Wilkes Booth; Andrew Johnson*



HERE BIGYNNETH THE TALE OF THE WIFE OF BATH

In THOLDE dayes of the Kyng Arthour,
Of which that Britons speken greet honour,
Al was this land fulfild of faierye.
The elf queene with hir joly compaignye
Daunced ful ofte in manye a grene mede;
This was the olde opinion, as I rede
I speke of manye hundred yeres ago;
But now kan no man se none elves mo.
For now the grete charitee and prayeres
Of lymytours, and othere hooly freres,
That serchen every lond and every streem,
As thikke as motes in the sonne-beem,
Blessynge halles, chambres, kichenes, boures,
Citees, burghes, castels, hye toures,
Thropes, bernes, shipnes dayeryes,
This maketh that ther been no fairyes;
For ther as wont to walken was an elf,
Ther walketh now the lymytour hymself,
In undermeles and in morwenynges,
And seyth his matyns and his hooly thynges
As he gooth in his lymytacioun
Wommen may go saufly up and doun;
In every bussh, or under every tree,
Ther is noon oother incubus but he,
And he ne wol doon hem but dishonour
AND so bifel it, that this kynge Arthour,
Hadde in his hous a lusty bacheler,
That on a day cam ridynge fro ryver;
And happed that, allone as she was born,
He saugh a mayde walkynge hym biforn,
Of whiche mayde, anon, maugree hir heed,
By verray force he rafte hire maydenhed;
For which oppressioun was swich clamour,
And swich pursute unto the kyng Arthour,
That dampned was this knyght for to be deed

This is the Golden type.

This is the Troy type.

This is the Chaucer type.

The Kelmscott Press "Chaucer" of William Morris and specimens of his three type faces

made President, reconstruction era in the south starts First successful rotary self-feeding or web press developed by William Bullock, of Philadelphia. Clarendon Press prints Lewis Carroll's "Alice's Adventures in Wonderland" with Tenniel's 42 illustrations

1867 *Nebraska admitted to the Union The United States buys Alaska from Russia for $7,200,000.*
Federation of Dominion of Canada.

1868 *Benjamin Disraeli, statesman and writer, becomes English prime minister; made Earl of Beaconsfield.*
President Johnson impeached by House of Representatives but acquitted by Senate. General Grant elected President.

1869 *Atlantic and Pacific coasts linked by rail.*
Opening of the Suez Canal.

1870-1871 *Franco-Prussian War. Napoleon III surrenders to Prussian King after defeat at Sedan. Heavy indemnity and three-year occupation exacted by Prussians.*

1871 *Explorer David Livingstone, lost in the interior of Africa is found by* New York Herald *financed expedition, headed by Henry M. Stanley.*
German Empire reestablished; William I, King of Prussia, made emperor. Powerful Bismarck made chancellor, resigned in 1890, died in 1898.
Great Chicago fire.
William (Boss) Tweed arrested in New York City.
Metropolitan Museum of Art founded.

1873 *John Stuart Mill (1806-1873), philosopher, economist and author of "System of Logic," dies.*
American financial panic.

1875 Photogravure is invented by Klietsch at Vienna.
Jean Baptiste Camille Corot (1796-1875), French landscape painter, dies.

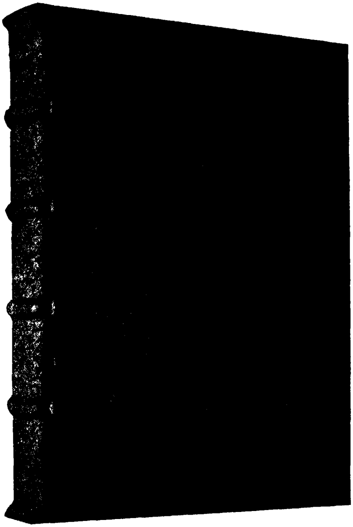
1876 *Victor Hugo (1802-1885), noted author and humanitarian, elected to French Senate.*
Alexander Graham Bell gets patent for telephone; The Custer Massacre, Indians led by Sitting Bull at Little Big Horn River, Mont., Colorado admitted to Union; Rutherford B. Hayes, President.

1877 C. H. D. Daniel (1845-1906), at Oxford revives Dutch Fell types after 150 years of disuse
Queen Victoria proclaimed Empress of India
Russo-Turkish War.

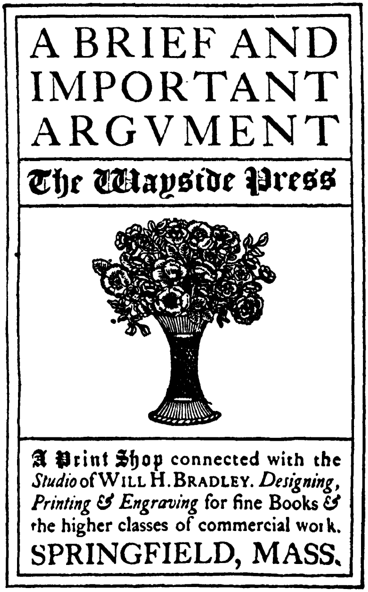
1878 *George Cruikshank (1792-1878), English pictorial satirist, dies.*
The armed peace of 46 years begins in western Europe.

1880 *Garfield elected President, he was assassinated the following year and Arthur became President.*
Thomas A Edison patents phonograph, successfully tests electric light the following year.
First halftone used in a newspaper in America by inventor Stephen Henry Horgan.

1881 *Death of Thomas Carlyle (1795-1881), English historian and essayist*
Halftone photo-engraving perfected by Frederic E. Ives of Philadelphia.



A Doves Binding, Hammersmith, 1896



A BRIEF AND IMPORTANT ARGVMENT

The Wayside Press

A Print Shop connected with the *Studio* of WILL H. BRADLEY. *Designing, Printing & Engraving* for fine Books & the higher classes of commercial work.

SPRINGFIELD, MASS.

Will Bradley in America picks up the torch for the world revival of fine printing

First coated paper made by S. D. Warren for Theodore L. De Vinne; paper was first loaded with clay about 1807.

1882 *Death of Giuseppe Garibaldi (1807-1882), Italian patriot, who struggled for Italy's liberation.*
Death of Henry Wadsworth Longfellow, and Ralph Waldo Emerson, poets.

1883 *Brooklyn Bridge opened to traffic.*
Britain occupies Egypt.

1884 Founding of the Grolier Club of New York; among founders were Theodore L. DeVinne and Robert Hoe.
Natural gas discovered at Pittsburgh, Pa.
Grover Cleveland elected President.

1886 First practical use of Ottmar Mergenthaler's linotype at *New York Tribune;* patented four years later.
U. S. Type Founders Association adopted a "point" as unit of type measurement, derived by dividing the pica into 12 equal parts; England adopted the system in 1898.
Haymarket riot at Chicago. Statue of Liberty dedicated by President Cleveland.

1887 Tolbert Lanston of Washington, D. C., invents Monotype.
Triple Alliance signed by Germany, Austria and Italy.

1888 *Chinese Exclusion Act passed. Benjamin Harrison elected President.*

1889 *Oklahoma (Indian territory) opened to white settlers. Johnstown, Pa., flood. North Dakota, South Dakota, Montana and Washington admitted to the Union. Production of aluminum patent granted to Charles N. Hall.*

1890 *Sherman Anti-Trust Act becomes a law.*
Idaho and Wyoming made states.
Wilhelmina, daughter of William III, becomes Queen of the Netherlands.

1891-1898 William Morris and Emery Walker establish the Kelmscott Press, using types modeled on 15th century faces, bringing about the great world revival of fine printing.

1892 *Alfred Lord Tennyson, poet laureate of England, dies. The Dalton gang, bank robbers, annihilated at Coffeyville, Kans. Grover Cleveland President again.*
Three-color process printing by using halftone plates invented by Kurtz and Ives.
American Typefounders Company formed by consolidation of some 20 foundries.

1893 *Charles François Gounod, composer and musician, and Guy de Maupassant, novelist, die.*
Chicago World's Fair (Columbian Exposition).
Cobden-Sanderson establishes his renowned Doves Bindery in Hammersmith, England; teacher of Douglas Cockerell. Daniel Berkeley Updike founds the Merrymount Press in Boston.

1894 *The Dreyfus case—French captain imprisoned at Devil's Island for purportedly selling military documents—proved guiltless, pardoned and made major in French Army. A burning issue in French politics—subject of Emile Zola's (1840-1902) "J'accuse."*
Nicholas II, last of Russian Czars, takes throne.
Coxey's Army marches on Washington.
Oliver Wendell Holmes, physician and writer, dies.
Aubrey Beardsley (1872-1898), English pen-and-ink decorative illustrator becomes art editor of the Yellow Book.
Drawings of Arthur Rackham, English illustrator of juveniles, first appear.
Will Bradley's "Chap Books" published; they help to bring the English graphic arts revival to America.

1895 *Advent of the automobile; 300 licenses were issued during the year. Joseph Pennell (1860-1926), American etcher and friend of Whistler, publishes his "Modern Illustration."*

1896 *Marconi applies for wireless telegraphy patents. Utah admitted to the Union. Gold discovered in the Klondike, Alaska. William McKinley President.*
Work of German type designers Behrens, Ehmcke and Weiss make first appearances at Diederich's publishing house at Jena.
Elbert Hubbard begins book printing at Roycroft Shop, East Aurora, N. Y

1897 *Alaskan gold rush begins.*

1898 *"Maine" sunk in harbor at Havana, Cuba. The United States declares war on Spain over Cuban question. Dewey defeats Spanish fleet in Battle of Manila Bay, Philippines. Colonel Teddy Roosevelt's "Rough Riders" and other American troops capture San Juan Hill, Cuba. Admiral Sampson destroys Spanish fleet at Santiago, Cuba. With treaty of Paris, Spain gives up Cuba, Puerto Rico and Guam and sells Philippines to the United States for 20 million dollars.*

1898-1899 *Rise of the "Boxers"; anti-foreign demonstrations and massacres of Europeans in China lead to the Boxer Rebellion in 1900.*

1899 *Johann Strauss, Austrian composer, dies.*
Beginning of South African or Boer War; lasts two years and eight months. Philippine insurrection.

ACKNOWLEDGMENTS

Illustrations of 1865 Pressroom and Composing Room, & The Will Bradley page from "The American Handbook of Printing" Oswald Publishing Co. 1913—Photograph of Adams Press courtesy of The Smithsonian Institution, Washington, D. C.—The 1840 Oswego Handbill, courtesy of the New-York Historical Society—The Inness Catalogue page, courtesy of the Metropolitan Museum of Art. Binny and Ronaldson page, courtesy of the Columbiad Club.

MASTERS OF TYPOGRAPHY
IN THE 20th CENTURY

Chapter 8

Courtesy, Mergenthaler Linotype Co., photo by Robert Yarnall Richie

William A. Dwiggins correcting a letter drawing of Linotype Electra

MASTERS OF TYPOGRAPHY

in the 20th century

THIS is an attempt to answer the "what do the type designers look like—where do they come from" questions that pop up in any more than cursory study of typefaces. To know something of the man and to know under what circumstances a face came to be made helps fix it more firmly in one's mind, and a knowledge of these men is, of course, an inseparable part of type lore.

Limitations of space make it impossible to include all designers. The 22 here shown I feel are responsible for the major 20th-century (pre-atomic bomb) faces. Two of them, Theodore Low DeVinne and Daniel Berkeley Updike, though not designers, made so important a contribution to the literature of world typography that they could not fairly be excluded.

WILL BRADLEY

printer, artist, typographer, motion picture director. Influenced American printing to a revival of the Caslon Old Style type and set the style of the day for lettering and ornament. Born in 1868, a compositor at the age of 11, he was foreman of a Michigan country newspaper printing office at 15. In Chicago when he was 17 he worked in the art department of Rand McNally & Company, later free-lancing. William Morris and Chicago's 1893 World Columbian Exposition fired his thoughts on fine printing. In 1896 he established the Wayside Press, at the Sign of the Dandelion, on Main Street in Springfield, Massachusetts, where Fred Singleton was his foreman. In May of that year he started his monthly magazine "Bradley, His Book." At his press he confined his types to Caslon O.S. and Old English. In 1905 he innovated in America the chapbook style, based on English chapbook printing of the 17th and 18th centuries. In 1895 he sold his small press and few fonts of type to Frederic W. Goudy, then a bookkeeper in Chicago, and came East to be art director of Hearst periodicals. Designed chapbook cuts and borders and "Abbey Text," a slightly condensed Tudor black form of black letter for American Type Founders. Now living in retirement in Short Hills, New Jersey. His advice to the young typographer is "Set type as if you wanted to read it afterward. Every day have a little more joy in your work, and be happy and daring."

THEODORE LOW DEVINNE

scholar, master printer, historian and graphic arts innovator. Born 1828, the son of a Methodist preacher. He attended village schools in Catskill, Amenia, and White Plains, New York. In 1842 he was apprenticed in the office of the *Gazette* Newburgh, New York. In 1848 he came to New York City and worked in several print shops, newspaper composing rooms and in a stereotype foundry. He went to work for Francis Hart in 1850, rising to foreman. When Hart died in 1877 he owned a one-third interest in the firm. In 1873 he became printer of *Saint Nicholas Magazine*, the following year he added *Scribner's Monthly Magazine*, using old style roman in the latter creating a fashion. He preached "simplicity and common sense" in printing. Keeping pace with the newer developments in printing and ever experimenting with wood engravings and process engravings, he had the Warren Paper Company make the first coated paper for him. With his printing of *Century Magazine*, he had the Century face made for it. The "DeVinne" face is mistakenly often attributed to him, but it was designed by F. W. Goudy.

Century Expanded
Century Expanded Italic

BERTRAM G. GOODHUE

artist and architect. He worked with Ingalls Kimball (1874-1933) of the Cheltenham Press, who suggested the face that he designed in 1902, called "Cheltenham." The American Type Founders worked up the type family from his original 11 point. The Linotype Company put it on the machine in 1906. It had world-wide popularity until the 20's. The face resembles, as Edmund Gress points out, the roman letters used in the music portion of Schoeffer's Psalter of 1459. It is not a beautiful face, but it and its squeezed-in and puffed-out variants have been used so extensively that no account of 20th-century type can with justice fail to include it.

CHELTENHAM MEDIUM
Cheltenham Medium Italic

THE CHELTENHAM FONT
¶ It is in characters not differing in any material item from these (the designer trusts) that this new font will be cut

THE CHELTENHAM TYPE
Quaint enough will be this type lacking exactly what chiefly gives the Italic its qualities of dash & zip; i.e. the kerns j

Goodhue's original drawings for the Cheltenham type face are shown in the above two paragraphs.

DANIEL BERKELEY UPDIKE

one of America's great scholar printers and type historians. Born in Providence, Rhode Island, in 1860, self-educated, he served no apprenticeship at case or press. He left Houghton Mifflin & Company in 1893 to start the Merrymount Press, with the intent of "doing common work well." He limited his typography to few types. The "Montallegro" by H. P. Horne and the "Merrymount" by Goodhue were especially designed and cut for the Press. He wrote six books and some 35 pamphlets and articles. The best known is his authoritative "Printing Types, their History, Forms and Use, A Study in Survivals," Harvard University Press 1922. He gave the first college course in America on typographical history and technique of printing at the Graduate School of Business Administration, Harvard University 1911 to 1916. He taught the traditions of the craft and repeated again and again that the essentials of success in typography were knowledge and taste. He died in Boston in 1941.

FREDERIC W. GOUDY

(born Gowdy), typographer, writer, printer and most prolific type designer in history (116 to this present writing). Born 1865 in Bloomington, Illinois, son of a school teacher. Moved to Shelbyville, Illinois, in 1881. Started as a bookkeeper and clerk in Highmore, Dakota Territory, 1884. First job when he went to Chicago was in a realtor's office, then writing advertisements in an investment house, where he met Bertha, his wife to be. Sold "Camelot," his first face, to Dickinson's Type Foundry in Boston for $10. Founded the Booklet Press (later changed to Camelot Press) with C. Lauron Hooper. Printed the "Chap Book" for Stone & Kimball. Designed "DeVinne Roman" for the St. Louis Type Foundry while in Detroit. Returned to Chicago and free-lanced lettering for advertising and books, made private face for Pabst Brewery ("Pabst Old Style"). Inaugurated The Village Press in 1903 in barn in Park Ridge, Illinois, Will Ransom his partner. Goudy designed, Ransom and Mrs. Goudy set type; men did presswork and Mrs. Goudy did binding. Village Press in 1904 moved to Hingham, Massachusetts, and to New York City in 1916. "Kennerley" designed and cast in 1911, inspired by, but in no way like, Fell letter he saw at Clarendon Press at Oxford, England. "Forum Title" designed in 1913. Wrote "The Alphabet" and "Elements of Lettering." Press moved to Forest Hills, Long Island. Started magazine *Ars Typographica* with Hal Marchbanks. Caslon Foundry in England bought right to sell and make his typefaces. Made "Goudy Old Style" for American Type Founders in 1916, inspired by letters on a painting by Holbein; "Hadriano" in 1918. Art director of Lanston Monotype in 1920, where he made the "Garamont." In 1923 moved press to his present 18th-century home Deepdene, in Marlboro-on-Hudson, New York. At age of 60, set up his own foundry. The mill housing the foundry was destroyed by fire in 1939 but Goudy continues to design in his home. Gold Medal of American Institute of Graphic Arts in 1920 and numerous other high honors bestowed on him.

Kennerley Old Style
Kennerley Old Style Italic
FORUM
Goudy Oldstyle *Goudy*
HADRIANO
Goudy Text
Deepdene *Deepdene Italic*
Goudy Mediaeval
Goudy Modern · *Goudy*
GOUDY TRAJAN
Goudy Newstyle

BRUCE ROGERS

one of America's most distinguished modern designers of books. Born in Lafayette, Indiana, 1870. Purdue University B.S., 1890. On graduation, art staff of *Indianapolis News*, two years as designer for Indiana Illustrating Company. Went in 1895 to Boston, Massachusetts, working for L. Prang and Company. From 1895 to 1912 in charge of limited editions and general typography at the Riverside Press, Cambridge, Massachusetts. Free lance designer in New York, 1913-1916. Associated with Emery Walker in London, 1917. Printing Adviser to Cambridge University Press, Cambridge, England, 1917-1919. Printing adviser, Harvard University Press, Cambridge, Massachusetts, 1920. Charge of limited editions and fine printing at Printing House of William Edwin Rudge, Mount Vernon, New York, 1920-1928. He made one of the great Bibles of all times, the Oxford Lectern Bible in 1935. Awarded Gold Medal of A.I.G.A. in 1935. Designed two faces, "Montaigne" and "Centaur," both derived from Jenson. The latter was cut by Robert Wiebking of Chicago in 1914, first used in 1916.

MONTAIGNE

Centaur

MORRIS FULLER BENTON

son of Linn Boyd Benton, inventor of the Benton Matrix Engraving Machine. Born 1872 in Milwaukee, Wisconsin. Cornell, 1896 with degree of Mechanical Engineer. Came to American Type Founders in 1896 as assistant to his father. Did machine designing and a little type designing. In 1906, type designing became his chief function and he became in time head of the Type Designing Department. He developed the extensive Cheltenham type family from Goodhue's original 11-point Cheltenham O. S. face. He made "reproductions, adaptations and extensions" of the Bodoni and Bodoni Book (1911-1912). Designed the italic of the Cloister O. S. in 1914, based upon a 16th century French Garamondish font—Cloister bold in 1915, its italic in 1916. Made Goudy Bold in 1917 and its italic in 1921, an adaptation of Garamond O. S. in 1919 and 1920; its bold in 1923. He is now living in retirement in New Jersey.

Bodoni Book *Bodoni Book*
Cloister Lightface *Cloister*
Garamond *Garamond Italic*
Goudy Bold ***Goudy***

THOMAS MAITLAND CLELAND

painter, illustrator, scenic designer and book designer and master designer of period typography. Born in Brooklyn in 1880. Attended the Artist Artisan Institute in Chelsea, New York City. Inspired by William Morris and Will Bradley's work at the Wayside Press. Worked as a designer with Fred Singleton at his Caslon Press. Started his own Cornhill Press in Boston, met Updike and designed for the Merrymount Press. Became art editor of *McClure's Magazine* 1907-1908. Commissioned by the old Bruce Type Foundry to design "Della Robbia," which was suggested by the stone cut letters of 15th century Italian sculptor, Lucca Della Robbia. He made the graceful Cleland type ornaments, or "flowers," redesigned the Garamond O. S. caps and added the Garamond Swashes for A.T.F. In 1929 Pynson Printers published "The Decorative work of T. M. Cleland." He is a gold medalist of A.I.G.A.

Della Robbia

LUCIAN BERNHARD

type designer, painter, sculptor and versatile designer of posters, trademarks, interiors, stage sets, books and bindings. Born in Stuttgart, Germany, in 1885, he was educated in Zurich, Switzerland. At the age of 15, under the influence of the great English poster man, William Nicholson, he won a poster contest in Berlin, which started him on his way. A block type from one of his posters became a typeface of the Berthold Type Founders in 1910. At 18 he joined a group of modernists in Munich who designed interiors and furniture for several international exhibitions. In 1913 he made his first type design, "Bernhard Antiqua," for the Flinsch Type Foundry of Frankfurt. In 1922 he was professor of fine arts at the Royal Akademie in Berlin under Bruno Paul. He has designed some 35 typefaces in about 20 years, 25 of them in Germany and 10 more for the American Type Founders and Bauer Type, since coming to America in 1923. His graceful "Bernhard Cursive" (Bernhard Schonschrift) was cast in 1922-1923 by Bauersche Geisserei in Frankfurt am Main. He has designed, among others, the "Bernhard Roman" 1923, the "Bernhard Gothic" series 1928-1929; "Fashion" 1929; "Booklet" and "Tango" 1935.

Bernhard Cursive ***Bold***
Bernhard Cursive
Bernhard Gothic Medium
Lucian ***Lucian Italic***
Bernhard Roman *Bernhard Italic*
Bernhard Booklet
Bernhard Tango
Bernhard Fashion
Bernhard Brushscript

RUDOLPH RUZICKA

engraver of wood and copper, etcher and typographer. Born in Bohemia in 1883. Came to Chicago in 1894. Apprenticed three years later to a wood-engraver, then worked in a box factory cutting box labels in type metal. Worked three years in photo-engraving shops, studying meantime at the Chicago Art Institute. To New York in 1903; worked for American Bank Note Co., Calkins and Holden advertising agency in 1906. Opened own wood-engraving and print shop in 1910. Illustrated the Grolier Club book "New York" with 30 woodcuts in 1915. Settled in Dobbs Ferry, New York, in 1916. Designed "Fairfield" in 1940 for Mergenthaler Linotype Company. Awarded A.I.G.A. Medal.

Fairfield *by Rudolph Ruzicka*

ERIC GILL

sculptor, calligrapher, wood and stone engraver, master of letter forms and craft-philosopher. Born 1882 in England, he became the most famous pupil of the great calligrapher, Edward Johnston. Starting as an inscription letterer he turned to making title-pages and lettering for the Insel Verlag, Leipzig (1903), Count Harry Kessler's Cranach Presse, the Golden Cockerell Press in 1924. He designed for the Ashendene Press and St. Dominico and our Limited Editions Club. His work had a vigorous international influence on book designers. He created the bookish "Perpetua" type (his second face) for the English Monotype Company in 1927—the "Gill Sans Serif" family. Other of his faces are "Bunyan," "Joanna," "Felicity Italic." His provocative "Essay on Typography" published by Sheed and Ward 1936, advocates teaching children some form of phonography (shorthand system) to replace the alphabet. He died in 1940 at the age of 58.

Perpetua

Joanna italic

GILL SANS SERIF

RUDOLF KOCH

designer of letters in the spirit of Dürer, calligrapher, teacher. Born in Nuremberg in 1876, son of sculptor, Paul Koch. Apprenticed to a manufacturer of metal goods in Hanan, where he learned handicraft of metal-chasing. Worked as a lithographic draughtsman in the "Jugend" style (Art Nouveau), then artist for the Leipzig Bookbinding Company 1899-1902. In 1906 went to Offenbach-am-Main as a staff member of Rudhard's Type Foundry (Klingspor Brothers) where he designed about 20 typefaces until his death in 1934. During this time he taught calligraphy at the School of Arts and Crafts (Offenbacher Werkstatt). He was the designer of "Eve" (Koch-Antiqua), 1920-1922; "Eve Italic" (Antiqua Kursive), 1920-1923; "Eve Bold" in 1923; "Neuland," 1922-1923; the "Kabel" family, 1926-1927; and the lesser known "Holla" in 1932.

Eve Roman *Eve Italic*

Eve Heavy *Eve Heavy Italic*

EVE DECORATIVE

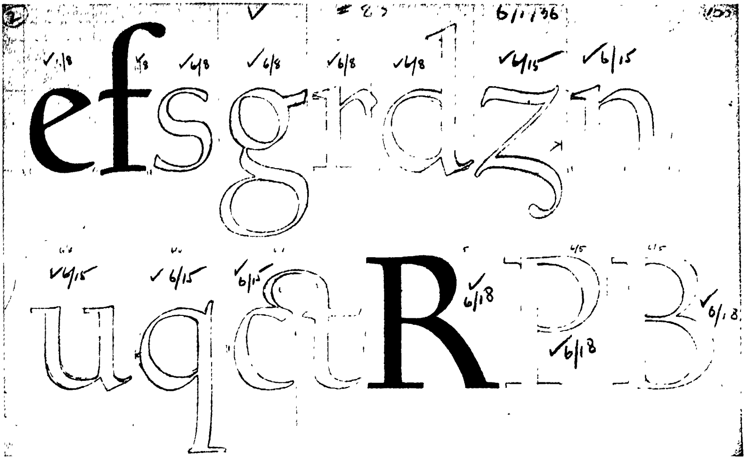
NEULAND

Kabel Bold ***Kabel Bold***

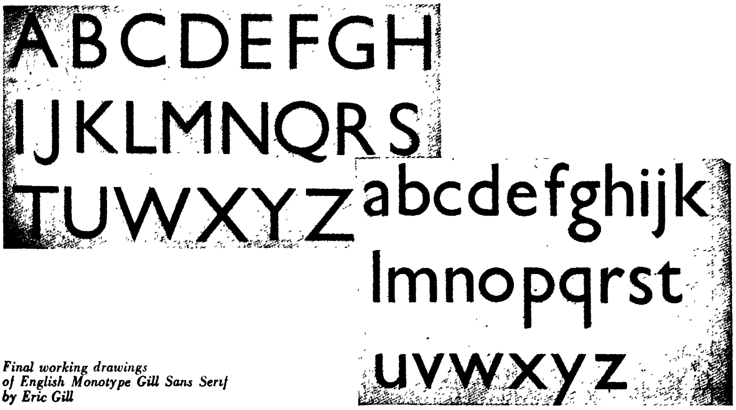
Holla

STANLEY MORISON

distinguished scholar, critic of writing and printing, designer of type, historian, artist, painter. At first employed in a bank, his fondness for books enlivened his interest in typefaces. It began in 1913 with an illustrated article on "Some Liturgical Books" in Gerard Meynell's magazine *Imprint.* In 1917 he designed books for Francis Meynell's short lived private press, "Pelican Press." Planned printing supplement for the *Manchester Guardian* in 1922; "The Brief Survey of Printing" from this supplement was put in book form by Knopf in 1923. Benn published his "Four Centuries of Fine Printing." In 1923, the first of the seven annual volumes of the "Fleuron" appeared. Then came "Type Designs of the Past and Present," 1926. "A Review of Recent Typography," 1927. "John Bell, Bookseller, Printer, Publisher, Typefounder, Journalist, etc." The Encyclopedia Britannica article on calligraphy. *The London Times* commissioned him to give the paper a new dress, in redesigning it he created



Letter drawings for F. W. Goudy's 100th face, "Bertham". Letters are drawn as though type body is five inches in height



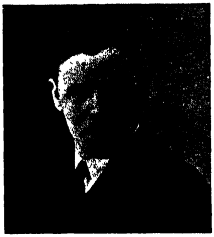
Final working drawings of English Monotype Gill Sans Serif by Eric Gill the face "Times Roman." In 1945 he became editor of the *Times* Literary Supplement. Until 1945 he was typographic consultant to the Cambridge University Press, and advisor to English Monotype Company. In June, 1946, he was awarded the gold medal of the A.I.G.A.

Times New Roman

GEORGE WILLIAM JONES

craftsman, color printer, teacher and type designer. Born in 1860 at Upton-on-Severn, served his apprenticeship in Worcester. In 1887 joined Robert Hilton in establishing *The British Printer.* The same year he moved to Edinburgh to lecture on printing and to work at the Darien Press. Returned to London in 1889, continued his lecturing and started his famed press "At the Sign of the Dolphin," Gough Square, London. In 1924 the Linotype & Machinery Ltd., the English branch of the Linotype Company, had him design the "Granjon," named for the French printer, Robert Granjon. The "Estienne" face, named after the 16th-century printers, Henri and Robert Estienne, appeared in 1926. He then supervised the Linotype cutting of the revived "Baskerville." Other lesser faces designed by him are "Bernhard," "Georgian," "Venezia" and "Victorian." In 1927, he and his daughter, Alice, made a printing tour of the United States and Canada with Mr. and Mrs. William Edwin Rudge of Mount Vernon, New York. He had retired from active business at the time of his death in 1942 in Worcestershire, England.

Granjon *Granjon Italic*
Estienne *Estienne Italic*
Baskerville *Baskerville*



FREDERIC WARDE

(born Arthur Frederick Ward) calligrapher, book designer and printer. Versatile interests which ranged from food and wines through chemistry to the varied subjects of aeronautics, perfumes, watches, chronometers. Born at Wells, Minnesota, in 1894. He had little formal education. In World War 1 he entered the U.S. Army School of Military Aeronautics at the University of California. After 1919 he worked for Macmillan Company in New York, and then as supervisor of monotype composition at the Printing House of William Edwin Rudge in Mount Vernon, where he met Bruce Rogers. From 1922 to 1924 as Frederique Warde he was director of printing at the Princeton University Press. Following this he spent four years abroad doing research and supervision of production of books at the Cambridge University Press and at other plants in England, France, Germany and Holland. While away he met Stanley Morison. Back to America in 1928, he returned to Rudge as a book designer. The following year he started the Watch Hill Press with and for Crosby Gaige. Then the Morrill Press, and then partner in McFarlane, Warde, McFarlane and, finally, in 1937 until his untimely death in 1939, as production manager for the Oxford University Press, New York. He was the husband of English Monotype's Beatrice Warde (Paul Beaujon). His one face "Arrighi" was first cut in 1925 at Paris by the punchcutter Plumet. The punches and matrices of the 16-point size are owned by the Metropolitan Museum of Art, New York. He adapted it for the English Monotype by weighting it up and by shortening its ascenders and making the serifs horizontal.

Arrighi

EMIL RUDOLF WEISS

painter, poet, calligrapher, book designer, teacher and typographer. Born in 1875. He studied painting in Karlsruhe and in Paris where his fellow student at Julian was Toulouse-Lautrec. In 1895 the literary magazine *Pan* used a page of his calligraphy, starting him off on his career. An admirer of William Morris, his first typeface a Fraktur, was cut by Bauer in 1913, the same year he produced his type ornaments. The "Weiss Antiqua" (roman) came out in 1931. Outstanding in their beauty were the three series of "Weiss" initials that followed.

Weiss Roman *Weiss Italic*
Weiss Roman Bold
WEISS INITIALS
WEISS INITIALS
WEISS INITIALS

ROBERT HUNTER MIDDLETON

calligrapher and type designer. Born in Glasgow, Scotland, in 1899. Studied at the Lochfauld School, near Glasgow. Came to Chicago, Illinois, where he studied at the Art Institute under Ernst F. Detterer in a new course of printing arts devoted to calligraphy, the roots of letter forms, design, and typography. A temporary job with the Ludlow Typograph Company in 1923 led to his present job as director of typeface design. He has produced to date drawings for some 61 series of typefaces, among them "Stellar," "Umbra," "Tempo," "Karnak" and "Eden." He is a member of the Art Directors Club, past president of the Society of Typographic Arts, and the Art Center, Chicago.

Stellar Bold Stellar Light

UMBRA

Tempo Medium

Tempo Medium Italic

Karnak Medium

Eden Bold Eden Light

WILLIAM ADDISON DWIGGINS

(alias Dr. Hermann Puterschein), illustrator, puppeteer, calligrapher, typographer and book designer. Born 1880 in Martinsville, Ohio. Student in Frank Holme's School of Illustration, Chicago 1899-1901. His instructors were Frederic W. Goudy and *The Saturday Evening Post* cover illustrators F. X. and J. C. Leyendecker and John B. McCutcheon. He worked for a time as a free lance designer in Chicago and moved to Boston in 1904. Acting director of Harvard University Press 1917-1918. He published "The Fabulist" with Laurance B. Siegfried. Founded Society of Calligraphers, Boston 1919; published "Extracts from an Investigation into the Physical Properties of Books as they are now Published." Gave *Harper's* Magazine a new format in 1925. Authored "Paraphs," Knopf 1928; "Layout in Advertising" Harper 1928; "Towards a Reform of the Paper Currency," Limited Editions Club 1932. He designed the "Metro" series, "Electra" (1935), "Caledonia" and the "Caravan" series of decoration for the Linotype Company. Awarded the American Institute of Graphic Arts Gold Medal in 1929. His home and workshop is in Hingham, Massachusetts.

Metromedium No. 2

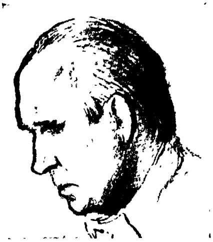
Electra *Electra Italic*

CALEDONIA

J. VAN KRIMPEN

book and type designer. Became concerned with the "external production" of books about 1915. Designed the "Palladium" book series in 1920. Became advisor and type designer for the Joh. Enschede en Zonen foundry at Haarlem, Holland. Designed "Lutetia." The punches of this round-serifed original face were cut entirely by hand and commenced in 1923, the roman was completed in 1924. The English Monotype Company cut it later. It was used for the first time in the elaborate illustrated "Summary of Dutch Art" contributed by Holland at the Paris Exhibition of Modern and Industrial Arts in 1925. He is also the designer of the lesser known "Romanée" and a Greek font, "Antigone," first used in a pocket edition of Homer in 1930. The latter was made to be used in conjunction with "Lutetia." He considers his most successful book "De Pen op Papier" by M. Nijhoff. He is the author of the article "Typography in Holland" in the seventh and last "Fleuron," published in 1930.

Lutetia Roman *Lutetia Italic*



WARREN CHAPPELL

instructor, designer, illustrator, wood cutter, engraver and typographer. Born in Richmond, Virginia, in 1904. He went north to study at the Art Students League in New York. In 1931 and 1932 he studied calligraphy, type-cutting and casting with the late Rudolf Koch at Offenbach-am-Main. Author of "The Anatomy of Lettering," Loring and Mussey, 1935. Instructor in graphic arts and a member of Board of Control of Art Students League. Designed "Lydian" type series for American Type Founders and the "Trajanus" type. He assisted Boardman Robinson in establishing the Colorado Springs Fine Arts Center. At present he is illustrator and typographic consultant for the Book of the Month Club.

LYDIAN ROMAN

LYDIAN ITALIC

JOSEPH BLUMENTHAL

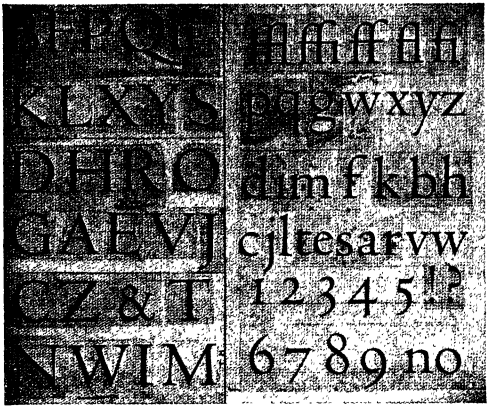
printer, teacher, type designer. Born 1897 in New York City. Two years at Cornell, leaving in 1917 to enlist in Naval Aviation. Export manager, at 22, of the Fiberloid Corporation in Springfield, Massachusetts. Then in 1924, with B. W. Huebsch, Incorporated, publishers, as salesman and doing general correspondence. Went to Europe for a year visiting libraries and museums in England, France, Italy, Austria, Germany and Holland. Returned in 1926 to work for William Edwin Rudge, Mount Vernon, New York, as a compositor. Then, four months with the Marchbanks Press, where he met the late A. G. Hoffman, its superintendent. Together they formed the Spiral Press. They were among the first to import European types to America. In 1930 he went to Germany to design "Emerson" and have it cut by Lewis Hoell of Frankfurt-am-Main. It was cast at the Bauer Foundry. The English Monotype has since cut it in London. In 1932 he taught the workshop in printing at the New School for Social Research.

Monotype EMERSON
Monotype Emerson

VICTOR HAMMER

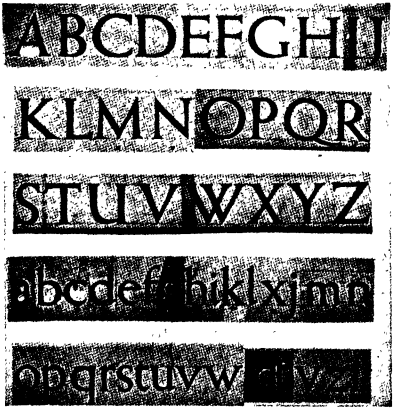
designer, engraver, printer and typecutter of St. Martin, Ober Oesterreich (Austria). Now on teaching staff of Well College, Aurora, New York, where he continues his work aided by his son Jacob. Designed the "Hammer Uncial" (Hammerschrift) in 1925, derived from uncial manuscripts of the ninth century. It was cut by the Klingspor foundry in three sizes. It has since been recut in America with the aid of Charles Nussbaumer in his Dearborn Typefoundry in Chicago. Another of his types is "Samson," a freely drawn roman cap. In 1930 and 1931 he established the Stamperia del Santuccio, a hand press at Corbignano, Italy, a town near Florence. His press was a wooden-screw type. He designed, cut and cast his type.

hAmmeR uncIAL



Above—Drawings for "Centaur" by Bruce Rogers

Below—Bauer's "Weiss Roman" by E. R. Weiss



ACKNOWLEDGMENTS

All type specimen lines are from the "Advertising and Production Yearbook Omnibus of Typefaces" and are reproduced by permission. The photos of Van Krimpen, Koch and Benton, by courtesy of the Columbia University Typographic Library. Jones, courtesy of the Mergenthaler Linotype Company, Warde from *Print Magazine*, Hammer from Paul McPharlin, Cleland by Valentine Ritter. The rest are from the files of THE AMERICAN PRINTER or my personal collection. Working drawings of Centaur and Gill Sans Serif from "Monotype Recorder" Drawings of "Weiss Roman," courtesy of Bauer Type Foundry, New York.

20 TYPE MEN SPEAK

Chapter 9

20 TYPE MEN SPEAK

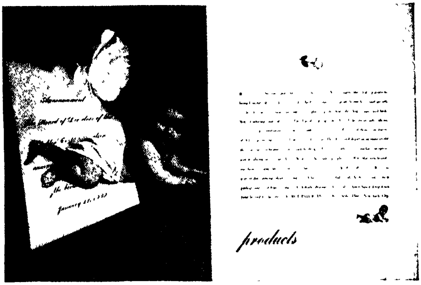
THE well-meaning judge of books or advertisements has often amused or aroused resentment in the type man by his spoken or written criticism of the latter's work. Fault lies chiefly with the critic in not knowing all the budgetary limitations, client preferences, material and time factors involved. Absence of rebuttal by disdainful designers has led to the belief that they as a class are inarticulate. The following pages attempt to disprove that belief.

In the early part of 1946 an invitation was sent to the twenty type men shown in this chapter, inviting them to submit current examples of what they felt were their best and most challenging type pages. They were asked for brief notes on why they considered these pages good.

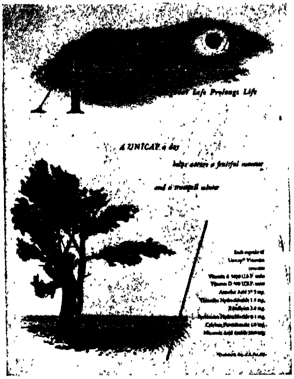
Herein are their unedited words—a wealth of opinion born of the travails and joys of working with type.

Lester Beall

LESTER BEALL, whose advertising, promotional and packaging design has brought awards from the Art Directors Club, The American Institute of Graphic Arts and the Society of Typographic Arts, and acclaim from foreign publications such as Arts et Métiers Graphiques, Gebrauchsgraphik and Norte, has never had any formal art training. A graduate of the University of Chicago, he concentrated on physics in his school years. His extensive output includes the restyling of about 20 magazines as well as much advertising and promotion, and packing.

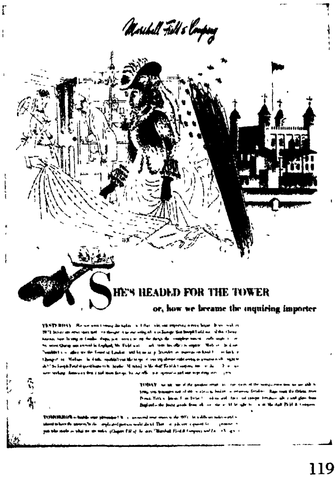


". . . The use of Bunk Script in the announcement was for the purpose of simulating an announcement of a birth. The body copy was used in a regular block with considerable white space in order to achieve freshness without losing a certain feeling of formality and dignity, and was in turn integrated with the left hand page of the spread by the irregularly placed photographs of the rose, the baby, and the word 'Products.' A certain warmth and increased readability was achieved by the small black star and the indentation of the first line of type."



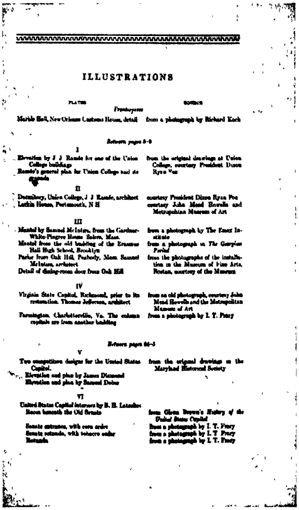
". . . In this Unicap advertisement the horizontal thrust of the four feature lines is offset by the use of the bar having an inward vertical thrust Furthermore, a certain suggestion of the mellowness of a longer life is introduced through the use of Garamond type."

". . . In this campaign for Marshall Field which consisted of 16 full-page newspaper advertisements, the illustrated material in all ads were of irregular shapes and textures accompanied by fairly lengthy copy. In order to integrate the type with the illustrated material, a certain blocked irregularity was formed which definitely, because of the interplay of texture and white space, related itself to the design and, at the same time, gave a marked feeling of warmth and readability to the whole ad. Bodoni was chosen as the type best bridging the gap between the old and the new."


Marshall Field & Company
SHE'S HEADED FOR THE TOWER
or, how we became the inquiring importer

JOHN BEGG

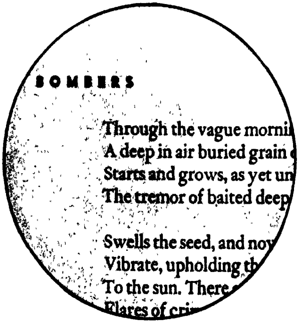
JOHN BEGG, who has been production manager for Oxford University Press since 1939, has had a busy career as both artist and book designer. In 1942, the Wakefield Gallery in New York held a one-man show of his drawings, gouaches, and sculpture. Before joining Oxford, he worked from 1932 to 1937 for the American Book Co. in New York as designer. "Who's Who in America" states that Mr. Begg has had almost three dozen books of his design included in the annual selections of the 50 best designed books of the year which are sponsored by the American Institute of Graphic Arts.



ILLUSTRATIONS

PLATES	SOURCES
Frontispiece	
Marble Hall, New Orleans Customs House, detail	from a photograph by Richard Koch
Between pages 8-9	
I	
Elevation by J J Ramée for one of the Union College buildings	from the original drawings at Union College, courtesy President Dixon Ryan Fox
Ramée's general plan for Union College and its grounds	
II	
Dormitory, Union College, J J Ramée, architect	courtesy President Dixon Ryan Fox
Larkin House, Portsmouth, N H	courtesy John Mead Howells and Metropolitan Museum of Art
III	
Mantel by Samuel McIntire, from the Gardner-White-Pingree House, Salem, Mass.	from a photograph by The Essex Institute
Mantel from the old building of the Erasmus Hall High School, Brooklyn	from a photograph in *The Georgian Period*
Parlor from Oak Hill, Peabody, Mass. Samuel McIntire, architect	from the photographs of the installation in the Museum of Fine Arts, Boston, courtesy of the Museum
Detail of dining-room door from Oak Hill	
IV	
Virginia State Capitol, Richmond, prior to its restoration. Thomas Jefferson, architect	from an old photograph, courtesy John Mead Howells and the Metropolitan Museum of Art
Farmington, Charlottesville, Va. The column capitals are from another building	from a photograph by I. T. Frary
Between pages 84-5	
V	
Two competition designs for the United States Capitol.	from the original drawings in the Maryland Historical Society
Elevation and plan by James Diamond	
Elevation and plan by Samuel Dobie	
VI	
United States Capitol interiors by B. H. Latrobe:	
Room beneath the Old Senate	from Glenn Brown's *History of the United States Capitol*
Senate entrance, with corn order	from a photograph by I. T. Frary
Senate rotunda, with tobacco order	from a photograph by I. T. Frary
Rotunda	from a photograph by I. T. Frary

Left: "*. . . The two-column arrangement was suggested by the material allowing the person not particularly interested in the source to read down the left column only. The narrow measure makes for easier reading in the smaller type size.*"

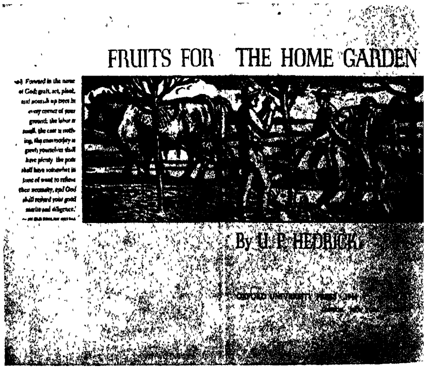


BOMBERS

Through the vague morni
A deep in air buried grain
Starts and grows, as yet un
The tremor of baited deep

Swells the seed, and no
Vibrate, upholding th
To the sun. There

Lower left: "*. . . Variations on the hanging indention motif are used from cover through front matter into the poems to unify this design. The setting of poetry depends most heavily on typography for its effect. Here a smaller capital was substituted from another font in order to minimize the insistent row of caps created by the poetry form.*"



FRUITS FOR THE HOME GARDEN

'Forward in the name of God; graft, set, plant, and nourish up trees in every corner of your ground; the labor is small, the cost is nothing, the commodity is great; yourselves shall have plenty, the poor shall have somewhat in time of want to relieve their necessity, and God shall reward your good merits and diligence.'

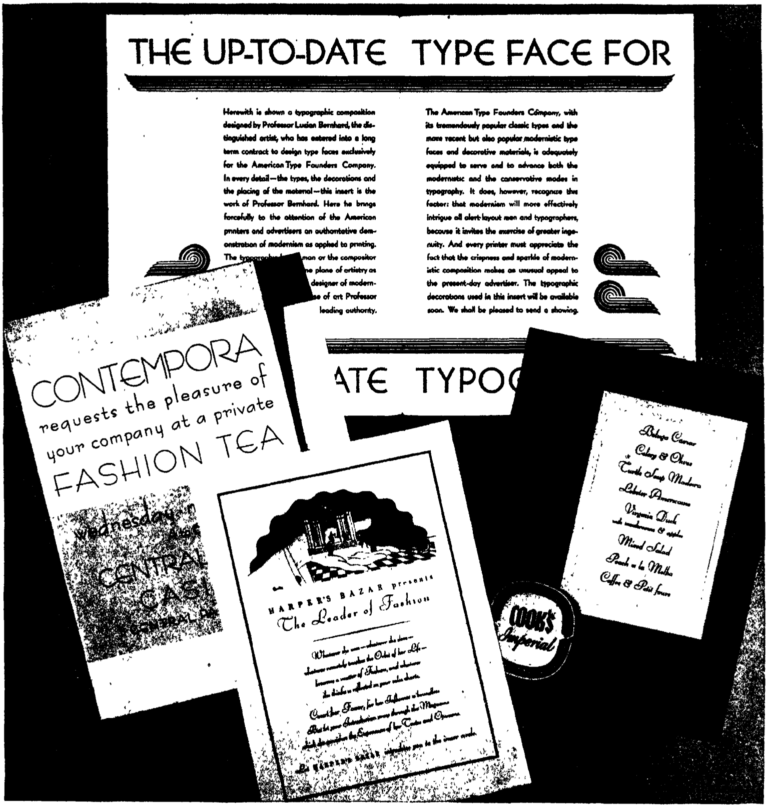
By U. P. HEDRICK

OXFORD UNIVERSITY PRESS

Below: "*. . . Combining the frontispiece and title-page into a double spread solved the problem of size for the illustration and resulted in a less conventional treatment. In other words, the double spread title grew out of the problem and not the whim of the designer.*"

LUCIAN BERNHARD

Lucian Bernhard began designing typefaces as a young man. His first type was cut in Germany in 1910. From then on he designed a typeface a year until he came to this country in 1922 to work with American Type Founders for which he has produced 13 types. He prides himself on having designed typefaces each with a completely different feeling.



THE UP-TO-DATE TYPE FACE FOR

Herewith is shown a typographic composition designed by Professor Lucian Bernhard, the distinguished artist, who has entered into a long term contract to design type faces exclusively for the American Type Founders Company. In every detail—the types, the decorations and the placing of the material—this insert is the work of Professor Bernhard. Here he brings forcefully to the attention of the American printers and advertisers an authoritative demonstration of modernism as applied to printing.

The typogra[illegible] man or the compositor
[illegible] plane of artistry as
[illegible] designer of modern-
[illegible] of art Professor
leading authority.

The American Type Founders Company, with its tremendously popular classic types and the more recent but also popular modernistic type faces and decorative materials, is adequately equipped to serve and to advance both the modernistic and the conservative modes in typography. It does, however, recognize this factor: that modernism will more effectively intrigue all alert layout men and typographers, because it invites the exercise of greater ingenuity. And every printer must appreciate the fact that the crispness and sparkle of modernistic composition makes an unusual appeal to the present-day advertiser. The typographic decorations used in this insert will be available soon. We shall be pleased to send a showing.

ATE TYPOG

CONTEMPORA
requests the pleasure of
your company at a private
FASHION TEA

". . . These specimens were originally produced with a double purpose. First, to do their job of announcing and advertising and, second, to show recently designed typefaces in their ideal setting."

". . . The job of the advertising typographer is:

(1) *to arrest the eye of the* UNWILLING *reader;*

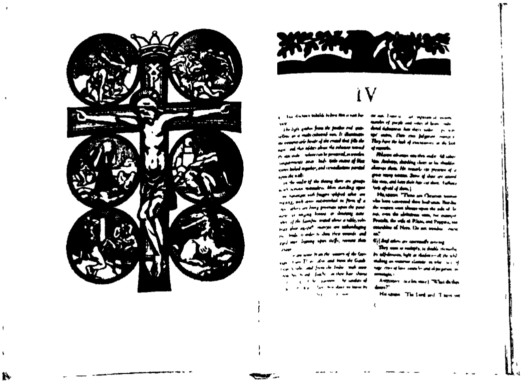
(2) *to make it as easy as possible to grasp the message—effortless;*

(3) *to* SUPPORT *the illustration—not to compete with it;*

(4) *to compose type like music—not like noise.*

Warren Chappell, draughtsman and illustrator, has designed, cut and arranged type since he first met and worked with George Grady almost 20 years ago. He was an apprentice to the late Rudolph Koch in his Offenbacher Werkstatt and at the Klingspor Type Foundry in Germany. He is the designer of Lydian, one of the outstanding faces of our time.

WARREN CHAPPELL



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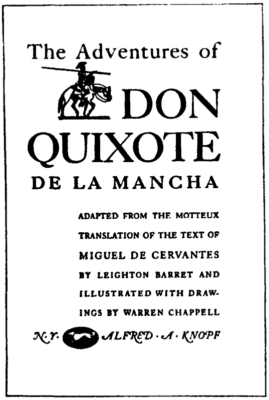
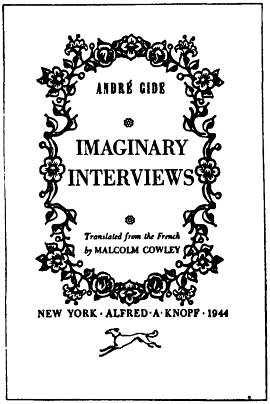


The Adventures of
DON
QUIXOTE
DE LA MANCHA

ADAPTED FROM THE MOTTEUX
TRANSLATION OF THE TEXT OF
MIGUEL DE CERVANTES
BY LEIGHTON BARRET AND
ILLUSTRATED WITH DRAW-
INGS BY WARREN CHAPPELL

N.Y. · ALFRED · A · KNOPF



ANDRÉ GIDE

IMAGINARY
INTERVIEWS

Translated from the French
by MALCOLM COWLEY

NEW YORK · ALFRED · A · KNOPF · 1944

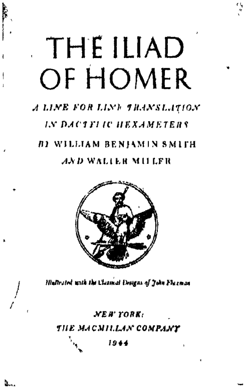
Left: "*. . . A calligrapher and punch-cutter has a natural weakness for Cloister, since its model Jenson was a direct outgrowth of translating pen forms into steel, eliminating the idiosyncrasies and conceits of the forms in the process.*"

Lower left: "*. . . Here foundry Caslon has been put to use in an un-18th century way. The one hard-and-fast rule concerning asymmetrical arrangements is that the asymmetry must be maintained throughout.*"

Right: "*. . . This little title-page attempted to be French in spirit rather than by imitation. The book was produced at a time, during the war, when it was painfully obvious that presswork can make or break the designer's intentions.*"

Richard ELLIS

An early love of books aroused in Richard Ellis an interest in bookmaking which made him abandon science, the field in which he was schooled, for a thorough apprenticeship in printing and allied arts. From the end of World War I he has been editor, advertising counsel, designer-typographer, art director, printer and publisher. After associations with Norman T. A. Munder, The DeVinne Press and Everett Currier he established his own Georgian Press at Westport, Conn., in 1927, where during six years of activity he printed over 40 volumes for publishers and collectors In 1935 he joined the Haddon Craftsmen in Camden, N. J., as director of typography and special bookmaking, and when that plant closed in 1942 he went to the Kingsport Press in Kingsport, Tenn. He returned to New York a year ago, where he serves as a consulting book printer for the Kingsport Press, the Book-of-the-Month Club, the Limited Editions Club and others. The books reproduced were planned by Mr Ellis and produced under his direction at the Kingsport Press.



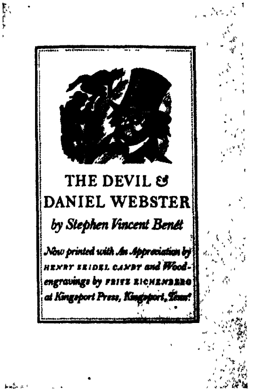
THE ILIAD
OF HOMER

A LINE FOR LINE TRANSLATION
IN DACTYLIC HEXAMETERS
BY WILLIAM BENJAMIN SMITH
AND WALTER MILLER

Illustrated with the Classical Designs of John Flaxman

NEW YORK:
THE MACMILLAN COMPANY
1944

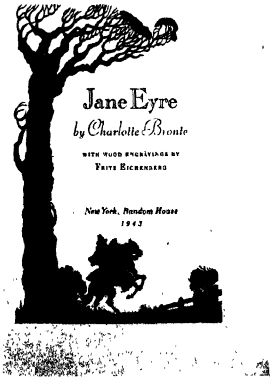
". . . Here I desired a classical treatment and welcomed the opportunity to use those well-drawn Delphian capitals, which I combined with Monotype Bell with swash letters as grace strokes, all carefully spaced with consideration of tone value, fitting of letters, and pleasant reading. The text pages were set in 11-point Mono Bell, leaded three points. A light gray flat tint was printed beneath all the Flaxman engravings. Trim size: 6 x 9¼."



THE DEVIL &
DANIEL WEBSTER
by Stephen Vincent Benét

Now printed with An Appreciation by HENRY SEIDEL CANBY *and Wood-engravings by* FRITZ EICHENBERG *at Kingsport Press, Kingsport, Tenn.*

". . . . To make a special edition of a short story always gives the opportunity for typographic niceties without restraint. I chose the Monotype Bell in the 14-point size, a delightful and readable letter, which gave both crispness and vigor to the small page. The dramatic wood-engravings of Eichenberg's I printed in a grayed-green so as not to dominate the text pages. The title-page border and engraving are also in grayed-green. Trim size: about 6 x 9."

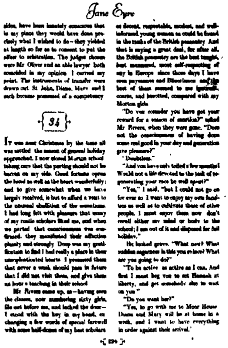


Jane Eyre
by Charlotte Brontë

WITH WOOD ENGRAVINGS BY
FRITZ EICHENBERG

New York, Random House
1943

". . . I firmly believe in the readability and flexibility of the double-column page, if properly composed in a decent measure with ample space between columns. After experimentation I found that the 10-point Monotype Bodoni with long descenders, set 15 picas measure, and leaded three points, not only composed well, but gave just the right tone and density to harmonize with the full-page Eichenberg engravings. Too, the fine chiselled quality of the Bodoni letter, combined with the Liberty for the running heads, and the typographic chapter ornaments and folio arrangement, made a decorative yet readable page. The double-column plan enables the use of a small type size on a large page, which saves pages and preserves ease of reading as well. The two volumes, 'Jane Eyre' and 'Wuthering Heights,' were planned for large production printing on perfecting presses; the full-page engravings printing with the text. Trim size: 7½ x 9¾."

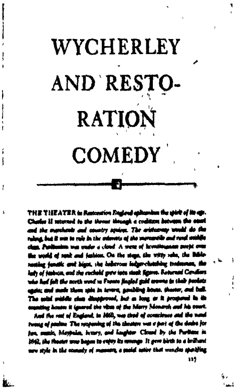


Jane Eyre

34

HELEN GENTRY

is now acting as typographic consultant for several publishers, and designing books on a free lance basis. Trained as an all-round printer in San Francisco, she is able to set type and run hand-fed and power presses. She and her brother Bruce (production manager of World Publishing) had a press there for several years from which they issued fine editions. She works best in the typestick, although the books shown here were done with a pencil. In 1935 she settled in New York and helped to found Holiday House, publishers of children's books. For the duration of the war she was in charge of manufacture and design at Simon and Schuster.



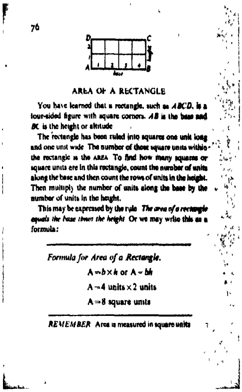
WYCHERLEY AND RESTORATION COMEDY

THE THEATER *in Restoration England epitomizes the spirit of its age. Charles II returned to the throne through a coalition between the court and the merchants and country squires. The aristocracy would do the ruling, but it was to rule in the interests of the mercantile and rural middle class. Puritanism was under a cloud. A wave of licentiousness swept over the world of rank and fashion. On the stage, the witty rake, the Bible-ranting fanatic and bigot, the boisterous ledger-clutching tradesman, the lady of fashion, and the cuckold grew into stock figures. Returned Cavaliers who had felt the north wind in France jingled gold crowns in their pockets again; and made them spin in tavern, gambling house, theater, and ball. The solid middle class disapproved, but as long as it prospered in its counting houses it ignored the vices of the Merry Monarch and his court.*

And the rest of England, in 1660, was tired of conscience and the nasal twang of psalms. The reopening of the theaters was a part of the desire for fun, music, Maypoles, luxury, and laughter. Closed by the Puritans in 1642, the theater now began to enjoy its revenge. It gave birth to a brilliant new style in the comedy of manners, a social satire that mingles sparkling

117

" . . . 'A Treasure of Satire' (Simon and Schuster) chapter opening is shown. This is one page of the editorial commentary preceding selections from Wycherley's work. It had to be set in a different face from the main text, which is in Janson. Electra Cursive was selected for readability in a small size, and for its rather nervous affinity for Janson. Display is also in Janson. Janson, because of its quality of excitement, seemed appropriate for a work on satire. Composed by H. Wolff."



76

AREA OF A RECTANGLE

You have learned that a rectangle, such as *ABCD*, is a four-sided figure with square corners. *AB* is the base and *BC* is the height or altitude.

The rectangle has been ruled into squares one unit long and one unit wide. The number of these square units within the rectangle is the AREA. To find how many squares or square units are in this rectangle, count the number of units along the base and then count the rows of units in the height. Then multiply the number of units along the base by the number of units in the height.

This may be expressed by the rule: *The area of a rectangle equals the base times the height.* Or we may write this as a formula:

Formula for Area of a Rectangle.

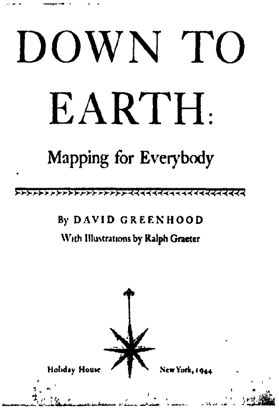
$A = b \times h$ or $A = bh$

$A = 4$ units × 2 units

$A = 8$ square units

REMEMBER Area is measured in square units

" . . 'Required Mathematics' (Noble and Noble) is set in Times Roman, which has weight enough to remain vigorous on smooth white textbook paper. I tried to make the complex processes look easy to the child. Rules to be memorized were put in roman, not italic. Formulas to be followed were set larger than the text type, well leaded, set off by rules and centered, to be found at a glance. Diagrams were surrounded with plenty of space. Composed by The Merrymount Press."



DOWN TO EARTH:

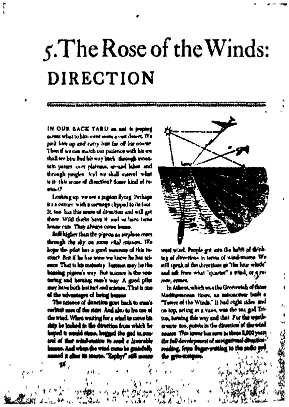
Mapping for Everybody

By DAVID GREENHOOD

With Illustrations by Ralph Graeter

Holiday House New York, 1944

" . . . This book had to be built around its 230 drawings: maps, charts, diagrams, illustrations from many sources. The large maps demanded an 8½ by 11-inch page which made two columns (which I like) imperative. Caledonia offered strong strokes to consort with heavy illustration lines; a calm legible italic for emphasis and captions; a clear 8-point for footnotes, appendix, index; cleanly defined figures (though I would have preferred old-style to lining) for computations. The double-worded chapter titles are in Caslon. Both Scotch Roman and Baskerville (to which Caledonia is related) were tried here and discarded. A large size was chosen to give a large page strength and authority. The rule was necessary to bind the heading to the two columns. Composed by H. Wolff."



5. The Rose of the Winds:

DIRECTION

IN OUR BACK YARD an ant is peeping across what to him must seem a vast desert. We pick him up and carry him far off his course. Then if we can match our patience with his we shall see him find his way back through mountain passes, over plateaus, around lakes and through jungles. And we shall marvel: what is it, this sense of direction? Some kind of instinct?

Looking up, we see a pigeon flying. Perhaps it is a carrier with a message clipped to its foot. It, too, has this sense of direction and will get there. Wild ducks have it, and so have some house cats. They always come home.

Still higher than the pigeon an airplane roars through the sky on some *vital mission*. We hope the pilot has a good measure of this instinct. But if he has none we know he has science. That is his mainstay. Instinct may be the homing pigeon's way. But science is the venturing and homing man's way. A good pilot may have both instinct and science. That is one of the advantages of being human.

The science of direction goes back to man's earliest uses of the stars. And also to his use of the wind. When waiting for a wind to move his ship he looked in the direction from which he hoped it would come, begged the god in control of that wind-station to send a favorable breeze. And when the wind came he gratefully named it after its source. "Zephyr" still means west wind. People got into the habit of thinking of *directions* in terms of wind-source. We still speak of the directions as "the four winds" and ask from what "quarter" a wind, or a rumor, comes.

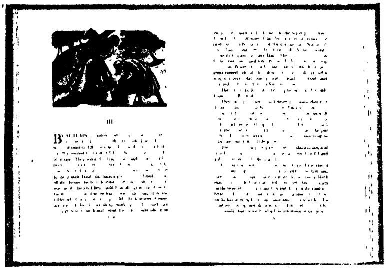
In Athens, which was the Greenwich of those Mediterranean times, an astronomer built a "Tower of the Winds." It had eight sides and on top, acting as a vane, was the sea god Triton, turning this way and that. For the weather-vane, too, points in the direction of the wind source. This tower has seen in these 2,000 years the full development of navigational direction-reading, from finger-wetting to the radio and the gyro-compass.

94

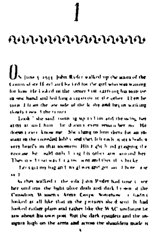
MILTON B. GLICK in charge of the production department of The Viking Press, New York, went from Harvard College to the Press of the London Mercury in England and from there to the Printing House of William E. Rudge, Mount Vernon. During the war he was typographic consultant to Office of Geographer, Department of State and printing advisor of the Overseas Editions project, Office of War Information. He has served as director, American Institute of Graphic Arts and chairman of the Trade Book Clinic.

M. B. Glick

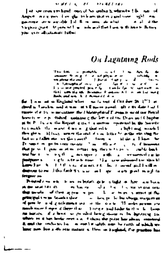
1.
". . . The Time of Man by Elisabeth Maddox Roberts was published during Viking's first year and has since become a modern American classic. The design problem was to integrate Clare Leighton's brilliant wood-engravings with the warm human prose of the text. The production problem was to get paper, printing and binding of a quality worthy of the text and illustrations. Haddon Craftsmen and Whitehead and Alliger collaborated to perfection in this."


1.

2.
". . . Nonfiction usually presents more typographic complications than fiction. Perhaps that is why it seems specially difficult to develop an interesting design for a novel without overdoing it. This story is modern, brittle and brief so that a certain amount of crisp ornament and display seemed appropriate. One of the Fifty Books of the Year, 1946."

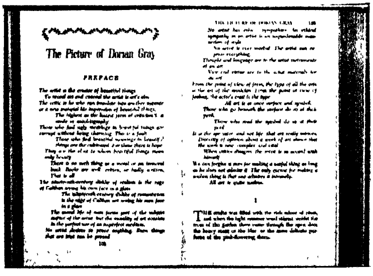

2.

3.
". . . The main typographic problems in Benjamin Franklin's Autobiographical Writings are fairly obvious: Text copy included diary, letters, poetry and miscellaneous material. The editor's notes ran from one line to nearly a full page and it was important that they have a carefully arrived-at value in relation to Franklin's own text. The margins obviously are a wartime imposition."


On Lightning Rods

3.

4.
". . . Oscar Wilde is one volume in a series which is uniform as to text style but varied in display type and decoration depending upon the nature of the subject. The text is set in 9 on 11 Caledonia, 19 picas wide. The trimmed page size is 4⅛ x 6½ and the volumes range between 500 and 900 pages each."


The Picture of Dorian Gray

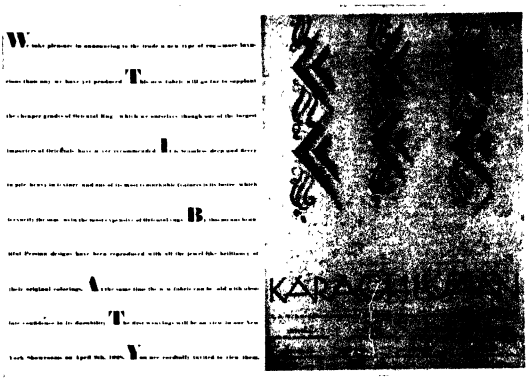
PREFACE

4.

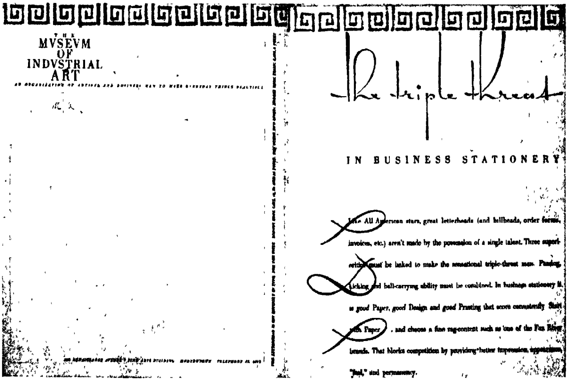
GUSTAV

JENSEN

GUSTAV B. JENSEN studied architecture in his native Denmark, but has been designing advertising, packages and products here for 25 years. He has won awards for package design and has designed a typeface based on his handwriting not as yet brought out.



". . . I planned these 2 pages so that they would be the opposites of each other in design and texture, the horizontal of the type and the verticals of the other page would complement and enhance each other. The large cap initials set in Bruce Oldstyle were introduced to give the type page a touch of variety."


THE MVSEVM OF INDVSTRIAL ART
The triple threat

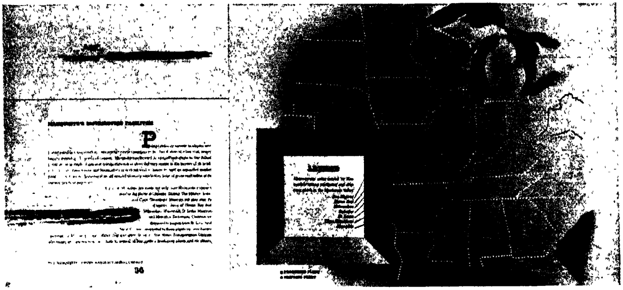
IN BUSINESS STATIONERY

Like All American stars, great letterheads (and billheads, order forms, invoices, etc.) aren't made by the possession of a single talent. Three superb [illegible] must be linked to make the sensational triple-threat man. Passing, kicking and ball-carrying ability must be combined. In business stationery it is good Paper, good Design and good Printing that score consistently. Start with Paper, and choose a fine rag-content such as one of the Fox River brands. That blocks competition by providing better impression, appearance, "feel," and permanency.

". . . These pages, actually pages two and three of a six-page folder advertising paper, were designed first of all to give plenty of scope to the material itself and all six pages were arranged as one unit to harmonize each with the other. The type is Bodoni Book plus the handwriting of the artist as a softening element. The letterhead at left is, of course, purely imaginary but presenting a subject close to the heart of the artist."

DON MAY until recently art director of *Holiday*, has had wide experience in the fields of printing, layout and typography. He studied at the American Academy of Art and Michigan State College and started catalog layout at Sears Roebuck & Co. From then on he has added experience in magazines, newspapers, advertising agencies and department stores. Winner of awards in printing design he has also written a handbook on advertising layout titled "101 Roughs."

1



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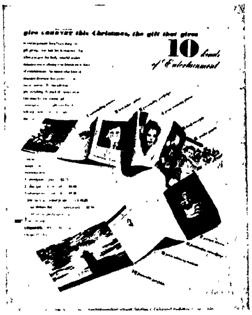

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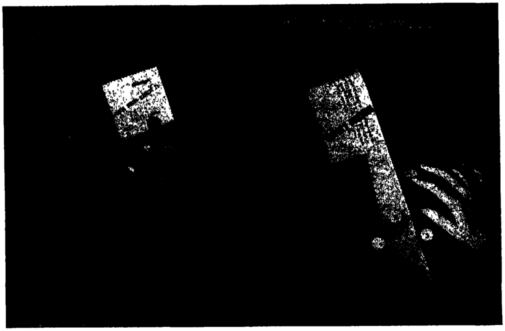


1

"... AN EXAMPLE OF TYPE USED AS TONE ... *The Stymie family. Long lines of Stymie, well leaded, are used in body to produce a gray rectangular mass. The tone of the type area is in sympathy with the color and character of the product (namely cement). And with the nature of the art, the heading is set in small Beton Extra Bold Caps, closely packed, to add a block of darker tone. The marginal notes are in Stymie Bold Italic, the page number in Beton Open and the folio line in Stymie Bold small caps. The total effect is one of strength and dignity in keeping with a stockholders' report. The only touch of lightness is the handling of the initial letter. This was cut out from a large proof of Stymie Bold and photographed to produce the amusing shadow.*"

2

"... THE DECORATIVE USE OF TYPE ... *The Bodoni family. Here is a problem that consists of heading, copy, prices, address, listing, and 11 pictorial units. They are simplified and combine into three decorative major elements. The Bodoni family was chosen for its strong contrasts in color and line. The type is used decoratively in a two-dimensional way thus conceding to the pictorial element the three-dimensional possibilities of the page. The right-hand side of the body type is vignetted (ragged) to keep it in sympathy with the pictorial shape. The attempt here is to design and decorate with type so that the typographic units themselves are just as attractive as the pictorial units, if not one, with the pictorial units. Heading in Ultra Bodoni, Bank Script; Text in Bodoni Book, and captions in Bodoni Bold Italic.*"

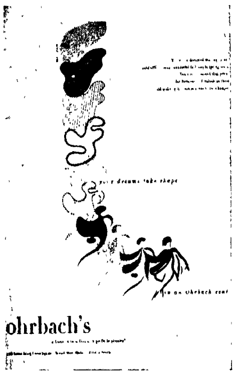
3

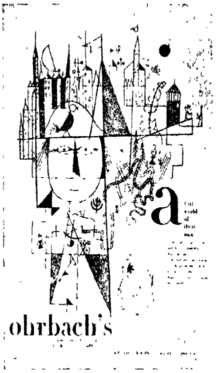
"... AN EXAMPLE OF THE PLASTIC USE OF TYPE. *Bulletin Typewriter is not the true letter form used in figuring machines, but it is associated with the industry. Here it is used in various sizes and tones to create a feeling of three-dimensional space. The type, hand, paper ribbon, and punch keys are composed together as raw material to symbolize the machine. These elements are molded into a dynamic composition that represents the nature of the product. Letterpress printing, varnished cover and Barnum and Futura assist.*"

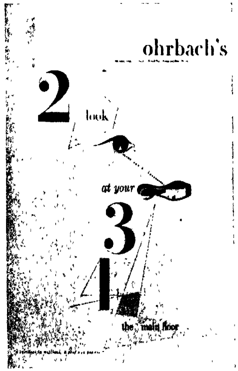
Erik Nitsche

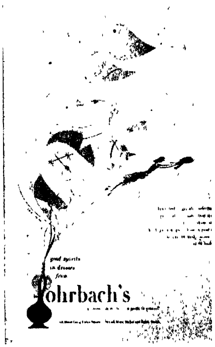
Erik Nitsche, art director, free lance designer, consultant and photographer was born in Switzerland and came to the United States in 1934. Since then he has become an American citizen. He studied in Switzerland, Munich and Paris. Contributing to *Town and Country*, *Harper's Bazaar*, *Vogue*, *House Beautiful*, *Life*, *Look* and many other magazines as well as being art director for *Air Tech* and *Air News* and *Mademoiselle* has kept him busy in the United States. Mr. Nitsche is now designing and preparing a new graphic arts magazine.

". . . Type should be read. Too often body type is referred to as color. This is not wrong in itself, but it leads to the next step which is to regard it as some grey matter which in turn can be cut up with scissors. Such gray shapes are then moved into strategic position for the all-artistic purpose, or the revenge against the written word. The enormous predominance of visual presentation over reading matter in publishing today is certainly partly due to this factor. The reader has to strain his eyes reading type set in shapes, in run-arounds, in overprints of color and high key photographs, or in pica measures too long for normal reading habits. Too often the titles are set for pictorial satisfaction only. Not that there is anything wrong with pictorial satisfaction, but it must combine the writer's message, put the reader in the mood, excite him, or make him curious, and force him to start reading. Type planning requires great discipline and restraint from an artist. The medium itself, lead type, can express every mood from total indifference to outright emotionalism. It is an instrument of incredible possibilities, subtleties and endless combinations. The artist should let type help form his design rather than force type within a preconceived pattern The ads shown here are part of a campaign of full page newspaper advertisements for Ohrbach. They presented a specific problem. As a prestige or institutional campaign, the overall emphasis on the word 'Ohrbach' was paramount, and immediate identification of each ad with the store was necessary. Typography, although an integral part of each composition, was secondary. The texture and nature of a newspaper almost determines the technique to be followed, once the basic pattern is set. The Ohrbach sig was set in Firmin Didot. Century Expanded italic in sizes not less than 14-point was used extensively in all ads for its harmonious combination with the Didot. The smooth non-committal mechanical curvaciousness of the Century Expanded Italic makes it a surprisingly usable typeface for modern design, and on the other hand it can make hard-to-swallow design more palatable to objectors."



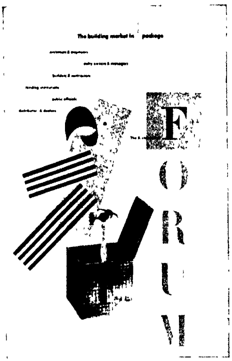


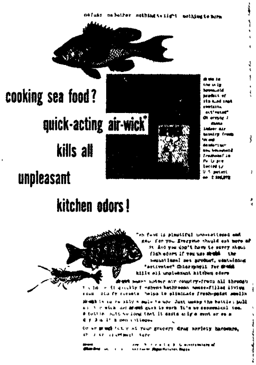


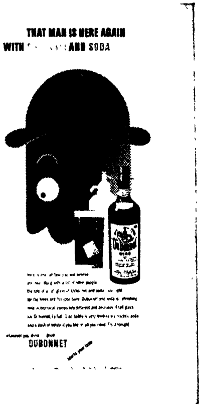


PAUL RAND, typographer, designer, painter, is art director for the Wm. H. Weintraub Co., New York, and free-lance designer and consultant. Only 31 years of age now, he has designed many class and trade publications, advertisements, packages, brochures and posters, and his work has received awards of the Art Directors Club in 1943, 1944 and 1945, including the medal for design of the best advertisement in the 1945 exhibition. He attended Pratt Institute, Parsons and the Art Students' League, later was in charge of the studio of the late George Switzer, pioneer industrial designer At the age of 23 he became art director of Esquire-Coronet

Paul Rand


The building market in package
FORUM


cooking sea food?
quick-acting air-wick* kills all unpleasant kitchen odors!

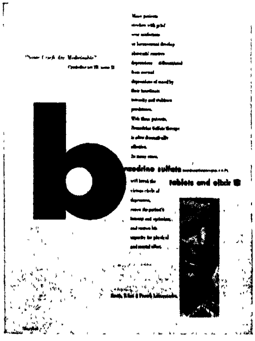

THAT MAN IS HERE AGAIN
WITH … AND SODA
DUBONNET

". . . The attempt to integrate pictorial and typographical elements is paramount. In the advertisement for the Forum, *I do not recommend, unless absolutely necessary the use of type in this fashion. I refer primarily to the signature* FORUM. *This is done purely for structural reasons and pictorial effects. The illegibility that usually accompanies this type of presentation is compensated for by the large size and great visibility."*

". . . Typographical arrangement in the Benzedrine Sulphate advertisement is based on a structural parallel to the illustration. Although the eye is not accustomed to read vertically, as is the case in Chinese calligraphy for instance, by deterring the reader's eye, it seems to hold his attention and he thus becomes automatically absorbed in the message."

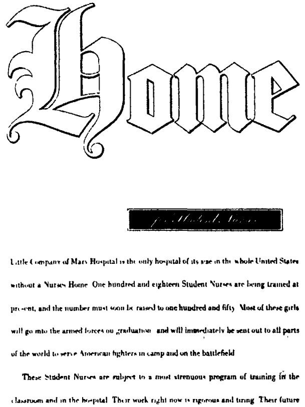
". . . . By contrasting type and pictorial matter the designer is able to create new relationships and new meanings. In the Air-Wick advertisement the old and the new are brought into harmony. Curiously, this is achieved by contrasting the seemingly unrelated elements—19th century woodcuts and 20th century typewriter type."

". . . The News Gothic is used as an integrated part of the Dubonnet advertisement being classically related to the illustration by uneven setting where a squared block of copy would become an isolated unit. This type of setting tends to relay a picture and the white space as a unified whole. The psychological effect of the type is that of gaiety and simplicity."



BORN at St Joseph, Missouri, Frank Riley received his early training at the Art Institute of Chicago, where he later became a member of the faculty. He worked for the late Oswald Cooper for some years, then came under the influence of Fred Goudy in New York The inspiration of working with these able craftsmen stimulated his interest in the printing art and his development as a typographic designer. In Paris he was a pupil of the painter, Andre L'Hote. He is the designer of Grayda script produced by American Type Founders and has completed a roman face for the same firm. He is now in Chicago.

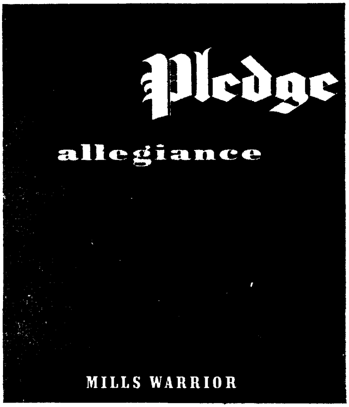
FRANK H. RILEY

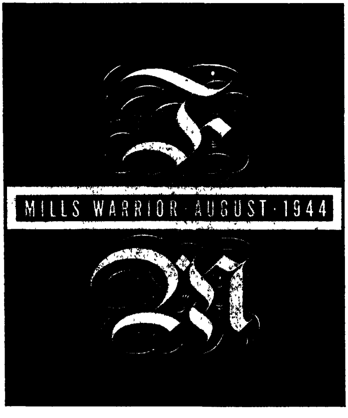


Little Company of Mary Hospital is the only hospital of its size in the whole United States without a Nurses Home One hundred and eighteen Student Nurses are being trained at present, and the number must soon be raised to one hundred and fifty Most of these girls will go into the armed forces on graduation and will immediately be sent out to all parts of the world to serve American fighters in camp and on the battlefield

These Student Nurses are subject to a most strenuous program of training in the classroom and in the hospital Their work right now is rigorous and tiring Their future

2





1

". . . Circular in red and black Style of word 'Home' is from old-fashioned, rustic framed motto. Large initial balanced by small black panel with Bank Script Body set in Bodoni widely leaded gives effect of formality tempered with warmth."

2

". . . Cover design in turquoise blue with lettering overprinted in violet red. Exaggerated word space between 'I Pledge,' and change of style in word 'Allegiance' are for emphasis and to strengthen the design."

3

". . . Fred Mills memorial cover. Background color, red violet with square initials in white. Horizontal black panel with severe condensed capitals to contrast with initials, a sober but not morbid cover."

CARL P. ROLLINS

CARL PURINGTON ROLLINS, printer to Yale University, calls his title "flossy" but admits it gives him much scope and few restrictions. He has set books in type at home, taught 18th century printing-office practice "with old-body type and a large Albion Press," written extensively on printing, and is a medalist of the American Institute of Graphic Arts.

Some Reflections on the Book Arts in Early Mexico

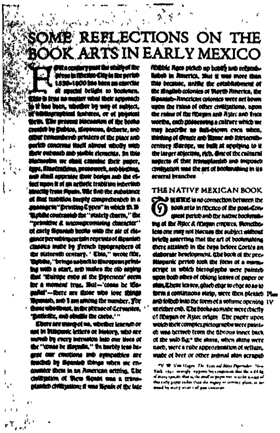
". . . General 'Jeb' Stuart's troops in the Civil War had a saying 'If you want to have a good time, jine the cavalrie' I would rather be a printer. There was a good deal of argument over this book between publisher and printer, and finally two editions were printed, one in black letter, one in roman type. The black-letter edition, printed in a revised fitting of Tudor Black, is by all odds the most handsome."

The Red Badge of Courage

". . . A slightly unorthodox combination of Bauer Bodoni (the most excellent cutting available) and Ruzicka's Fairfield, with the use of unusually large initials and a minimum of decoration, give the book a certain air of elegance."

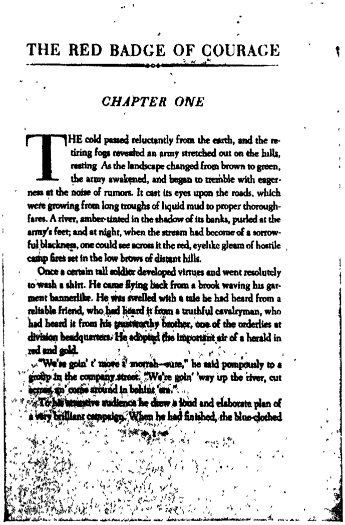
Jonathan Dickinson's Journal

". . . This is old stuff, but amusing to work out in a modern book. A more expert hand in such matters could have done better, and hand-set English Caslon could have been used to advantage. Or the book might appropriately have been done in Janson—except that book printers are not supplied with the display sizes of that face as they should be."



SOME REFLECTIONS ON THE BOOK ARTS IN EARLY MEXICO

THE NATIVE MEXICAN BOOK



THE RED BADGE OF COURAGE

CHAPTER ONE

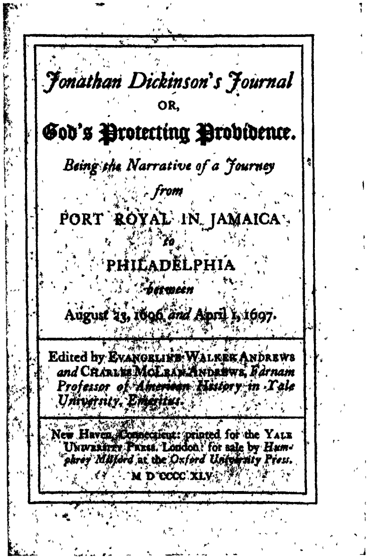
THE cold passed reluctantly from the earth, and the retiring fogs revealed an army stretched out on the hills, resting. As the landscape changed from brown to green, the army awakened, and began to tremble with eagerness at the noise of rumors. It cast its eyes upon the roads, which were growing from long troughs of liquid mud to proper thoroughfares. A river, amber-tinted in the shadow of its banks, purled at the army's feet; and at night, when the stream had become of a sorrowful blackness, one could see across it the red, eyelike gleam of hostile camp fires set in the low brows of distant hills.

Once a certain tall soldier developed virtues and went resolutely to wash a shirt. He came flying back from a brook waving his garment bannerlike. He was swelled with a tale he had heard from a reliable friend, who had heard it from a truthful cavalryman, who had heard it from his trustworthy brother, one of the orderlies at division headquarters. He adopted the important air of a herald in red and gold.

"We're goin' t' move t' morrah—sure," he said pompously to a group in the company street. "We're goin' 'way up the river, cut across an' come around in behint 'em."

To his attentive audience he drew a loud and elaborate plan of a very brilliant campaign. When he had finished, the blue-clothed

1



Jonathan Dickinson's Journal

OR,

God's Protecting Providence.

Being the Narrative of a Journey

from

PORT ROYAL IN JAMAICA

to

PHILADELPHIA

between

August 23, 1696 *and* April 1, 1697.

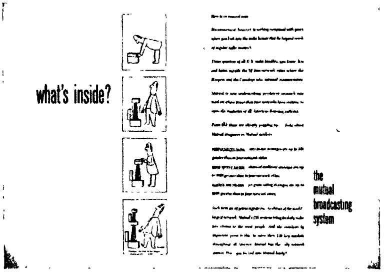
Edited by EVANGELINE WALKER ANDREWS *and* CHARLES MCLEAN ANDREWS, *Farnam Professor of American History in Yale University, Emeritus.*

New Haven, Connecticut: printed for the YALE UNIVERSITY PRESS. London: for sale by *Humphrey Milford* at the *Oxford University Press.*

M D CCCC XLV

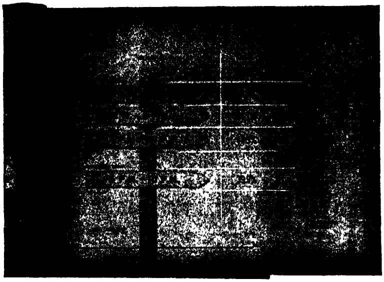
ARNOLD ROSTON is art director of the Mutual Broadcasting System, and free-lance designer and consultant for many prominent advertising and editorial accounts. His work, widely praised and reproduced, has received awards from the Art Directors Club, the Museum of Modern Art, and commercial advertising groups. Mr. Roston has never had any formal advertising art schooling, but began his career as a fine artist, turning to advertising design after successfully exhibiting oil paintings in many important national art exhibitions.

Arnold Roston



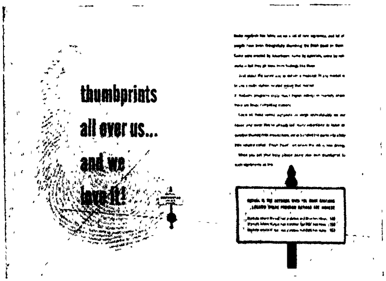
". . . the advertisement was conceived along simple lines, as understatement, to contrast with competing 'strong' ads. The expansive use of white space inevitably attracts attention to the caption . . . and the tall News Gothic Extra Condensed face helps the eye into the downward sweep of the illustration. The legibly-cut Caledonia Italic, widely leaded, acts as a foil to the verticals on the left page of the spread, and exerts a horizontal pull which aids readability."

EXHIBITED, 24th ANNUAL NATIONAL EXHIBITION OF ADVERTISING ART



". . . once the signpost motif was adopted, a real lettering problem developed due to the page after page recurrence of posts in Mutual's 'Fresh Paint' brochure. The solution lay in the use of Bank Gothic Condensed Bold (what a name for signpost lettering!) which was rescued from obscurity for this purpose. The factual copy alongside the signposts demanded a clean, simple face, hence, News Gothic Condensed was employed."

'AWARD FOR DISTINCTIVE MERIT', 23rd ANNUAL ART DIRECTORS SHOW

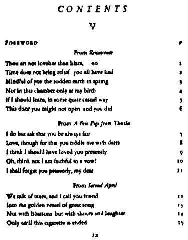

thumbprints all over us... and we love it!

". . . Alternate Gothic No. 1 presents a planned 'color' contrast in relation to the greyed thumbprint. The condensed version of Alternate Gothic has the added virtue, for this layout, of pulling the reader down vertically into the caption copy to the small Mutual signpost, which thus gains an importance disproportionate to its size. The hairlines tend to lead the eye across to the body copy itself, which is cast simply in News Gothic Condensed. The signpost element is repeated since it directly ties up Mutual with tabular matter about the network."

EXHIBITED, 23rd ANNUAL NATIONAL EXHIBITION OF ADVERTISING ART

ARTHUR W. RUSHMORE, for years designer for Harper and Bros., New York, in his own words has done "hundreds of books of every type, each a fresh problem and a new chance to try to do a good job." He says also, "It's fun."

Arthur Rushmore



CONTENTS

FOREWORD vii

From Renascence

Thou art not lovelier than lilacs, — no 1
Time does not bring relief; you all have lied 2
Mindful of you the sodden earth in spring 3
Not in this chamber only at my birth 4
If I should learn, in some quite casual way 5
This door you might not open, and you did 6

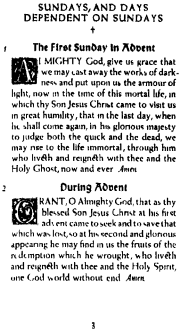
From A Few Figs from Thistles

I do but ask that you be always fair 7
Love, though for this you riddle me with darts 8
I think I should have loved you presently 9
Oh, think not I am faithful to a vow! 10
I shall forget you presently, my dear 11

From Second April

We talk of taxes, and I call you friend 12
Into the golden vessel of great song 13
Not with libations, but with shouts and laughter 14
Only until this cigarette is ended 15

ix



SUNDAYS, AND DAYS
DEPENDENT ON SUNDAYS
✝

1 **The First Sunday in Advent**

ALMIGHTY God, give us grace that we may cast away the works of darkness and put upon us the armour of light, now in the time of this mortal life, in which thy Son Jesus Christ came to visit us in great humility, that in the last day, when he shall come again, in his glorious majesty to judge both the quick and the dead, we may rise to the life immortal, through him who liveth and reigneth with thee and the Holy Ghost, now and ever. *Amen.*

2 **During Advent**

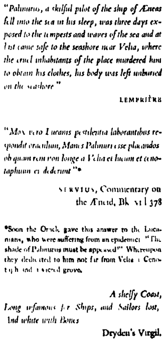
GRANT, O Almighty God, that as thy blessed Son Jesus Christ at his first advent came to seek and to save that which was lost, so at his second and glorious appearing he may find in us the fruits of the redemption which he wrought, who liveth and reigneth with thee and the Holy Spirit, one God, world without end. *Amen.*

3

Upper right "*. . . Seven years after setting it by hand, my wife and I, it still gives us pleasure. It had lots of variety. We set it with en quad blanks at the right end of each line and when a word broke—we put the hyphen out in the margin and kept the right edge of the page as straight as the left. Try that on a machine. The Wallau type and the initials were cast to order in Germany. Text is 12-point Weiss.*"

Upper left "*. . . A volume of sonnets is the designer's dream of heaven — lovely uniform pages. The 16-point handset Centaur type is nice for leisurely reading, rich and full-bodied—unhurried—serene.*"

Right "*. . . An essay type of book—sophisticated—esoteric somehow the Aldine Bembo (English Monotype) seemed to carry the atmosphere to the reader. I like the wartime margins—it's a 'pockety' kind of volume.*"



"*Palinurus, a skilful pilot of the ship of Æneas fell into the sea in his sleep, was three days exposed to the tempests and waves of the sea and at last came safe to the seashore near Velia, where the cruel inhabitants of the place murdered him to obtain his clothes, his body was left unburied on the seashore.*"

LEMPRIÈRE

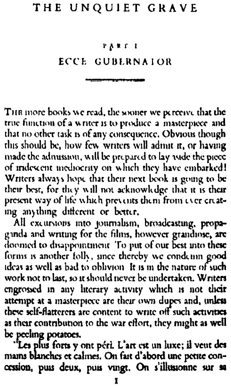
"*Mox vero Lucanis pestilentia laborantibus respondit oraculum, Manes Palinuri esse placandos ob quam rem non longe a Velia et lucum et cenotaphium ei dederunt.*"*

SERVIUS, Commentary on the Æneid, Bk. vi l 378

*Soon the Oracle gave this answer to the Lucanians, who were suffering from an epidemic: "The shade of Palinurus must be appeased!" Whereupon they dedicated to him not far from Velia a Cenotaph and a sacred grove.

A shelfy Coast,
Long infamous for Ships, and Sailors lost,
And white with Bones.

Dryden's Virgil.



THE UNQUIET GRAVE

PART I
ECCE GUBERNATOR

THE more books we read, the sooner we perceive that the true function of a writer is to produce a masterpiece and that no other task is of any consequence. Obvious though this should be, how few writers will admit it, or having made the admission, will be prepared to lay aside the piece of iridescent mediocrity on which they have embarked! Writers always hope that their next book is going to be their best, for they will not acknowledge that it is their present way of life which prevents them from ever creating anything different or better.

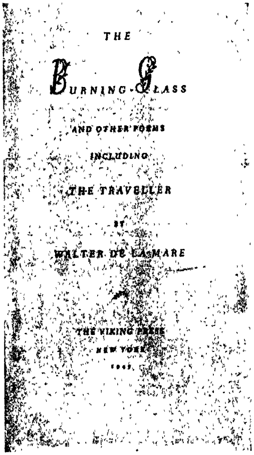
All excursions into journalism, broadcasting, propaganda and writing for the films, however grandiose, are doomed to disappointment. To put of our best into these forms is another folly, since thereby we condemn good ideas as well as bad to oblivion. It is in the nature of such work not to last, so it should never be undertaken. Writers engrossed in any literary activity which is not their attempt at a masterpiece are their own dupes and, unless these self-flatterers are content to write off such activities as their contribution to the war effort, they might as well be peeling potatoes.

"Les plus forts y ont péri. L'art est un luxe; il veut des mains blanches et calmes. On fait d'abord une petite concession, puis deux, puis vingt. On s'illusionne sur sa

1

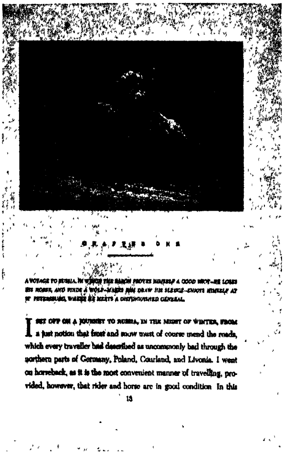
STEFAN SALTER

is book designer of the H. Wolff Manufacturing Co., New York. An extremely modest person, he is reluctant to offer any biographic data, but the quality of his typography speaks for itself in these specimens and in the fact that numerous selections of his work have been included in the annual Fifty Books of the Year exhibitions of the American Institute of Graphic Arts.



THE
Burning Glass
AND OTHER POEMS
INCLUDING
THE TRAVELLER
BY
WALTER DE LA MARE
THE VIKING PRESS
NEW YORK
1945

". . . Title, subtitle, author and publisher's imprint were all set on the machine. Sizes from 8 to 14-point. Two initials and a small ornament were all that was added to dress up this title page to convey the poetic spirit of this book. Fairfield and Balle."



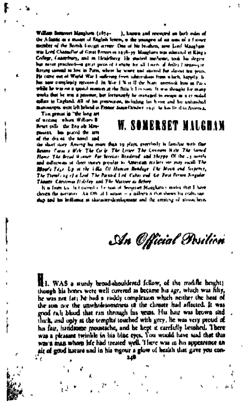
CHAPTER ONE

A VOYAGE TO RUSSIA, IN WHICH THE BARON PROVES HIMSELF A GOOD SHOT—HE LOSES HIS HORSE, AND FINDS A WOLF—MAKES HIM DRAW HIS SLEDGE—ENJOYS HIMSELF AT ST PETERSBURG, WHERE HE MEETS A DISTINGUISHED GENERAL.

I SET OFF ON A JOURNEY TO RUSSIA, IN THE MIDST OF WINTER, FROM a just notion that frost and snow must of course mend the roads, which every traveller had described as uncommonly bad through the northern parts of Germany, Poland, Courland, and Livonia. I went on horseback, as it is the most convenient manner of travelling, provided, however, that rider and horse are in good condition. In this

13

". . . The problem was to show on each chapter opening page a rather long commentary on writer and story. Also the story title and the author's name. To offset the dull appearance of a big block of very small type, the author's name was set in Onyx letter-spaced caps and cut into the commentary. The title was set in Bank Script and an Onyx initial was used to tie the text to the author."



W. SOMERSET MAUGHAM

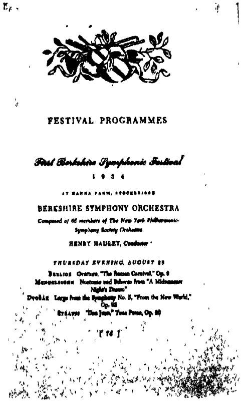
An Official Position

HE WAS a sturdy broad-shouldered fellow, of the middle height; though his bones were well covered as became his age, which was fifty, he was not fat; he had a ruddy complexion which neither the heat of the sun nor the unwholesomeness of the climate had affected. It was good rich blood that ran through his veins. His hair was brown and thick, and only at the temples touched with grey. He was very proud of his fair, handsome moustache, and he kept it carefully brushed. There was a pleasant twinkle in his blue eyes. You would have said that this was a man whom life had treated well. There was in his appearance an air of good nature and in his vigour a glow of health that gave you con-

248

". . . To reproduce as faithfully as possible the character of Didot's type and printing, Caledonia was found the best bet since some of the Doré wood engravings are very black but also very delicate. Combined with Bulmer initials and with a smaller size of Caledonia Italic caps chapter openings came out just as visualized."

". . . Designers hate to tackle musical programmes inasmuch as concert people are very traditional in their printed matter yet insist on a great deal of detail. In this case a dozen different styles and sizes had to be cooked into a palatable mass. Typefaces used were Caledonia and Commercial Script. The ornamental illustration at the top of the page came in handy to brighten up things."



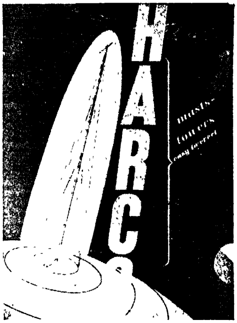
FESTIVAL PROGRAMMES

First Berkshire Symphonic Festival
1934
AT HANNA FARM, STOCKBRIDGE
BERKSHIRE SYMPHONY ORCHESTRA
Composed of 65 members of The New York Philharmonic-Symphony Society Orchestra
HENRY HADLEY, Conductor

THURSDAY EVENING, AUGUST 23
BERLIOZ Overture, "The Roman Carnival," Op. 9
MENDELSSOHN Nocturne and Scherzo from "A Midsummer Night's Dream"
DVOŘÁK Largo from the Symphony No. 5, "From the New World," Op. 95
STRAUSS "Don Juan," Tone Poem, Op. 20

[16]

1



Ladislav Sutnar

Ladislav Sutnar, whose versatility is proven by 14 Grand Prix and Gold Medals awarded him at the International Exhibition in Paris 1937 for typography, book bindings, promotion, industrial and exhibition design, and education as the director of the School of Graphic Arts in Prague, is active in America engaged in various designing projects.

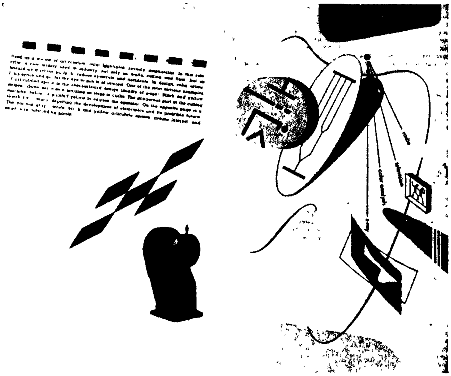
1 *". . . Front cover of a catalog. The dominating oval shape emphasized the featured product and following the same angle, on a closer plane, is the company name, Harco. The sub-head 'masts and towers . . . easy to erect' is set in Ultra Bodoni, since the thick and thin characteristic relates it with the fine line of tower and bold 'Harco.'"*

2 *". . . Two facing pages from the booklet called, Shape, Line and Color, (published by Marquardt Paper Co.). Each unit is designed to carry the eye from the upper right hand corner, where the unit's identification is, to the text on the left hand page, and illustrations on the left and right. The body type, 6 point Memphis medium was chosen for its legibility in this small size and for even gray color."*

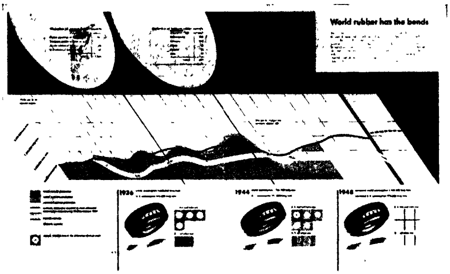
3 *". . . Double spread on rubber production and consumption, for* Fortune *magazine. Use of horizontal panels integrates the various groups of information. Explanatory text in upper right is set in Bodoni Book to relate it to body text in the magazine. All other identification on the chart is set in Spartan heavy for its flexibility of use in reversing and overprinting."*

". . . The objective of these layouts was logical organization, simplicity of design, and visual interest with preference for impersonal but very legible design of type."

2

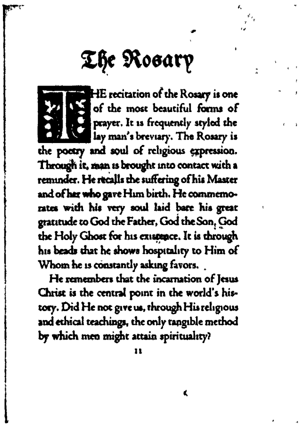


3


World rubber has the bends
1926
1944
1948

Edward DeWitt Taylor

EDWARD DEWITT TAYLOR has been a printer since the age of 11 when he purchased a second-hand press, a font of brevier type and some furniture, and proceeded to issue *The Observer*. Taylor & Taylor, which has been nationally recognized as an exponent of good printing in San Francisco, was established by him in 1896 as the E. D. Taylor Co. The scope of the plant's output is indicated by the fact that 185 titles of fine books appeared in "Presses of Northern California and Their Books," from 1900 to 1933.



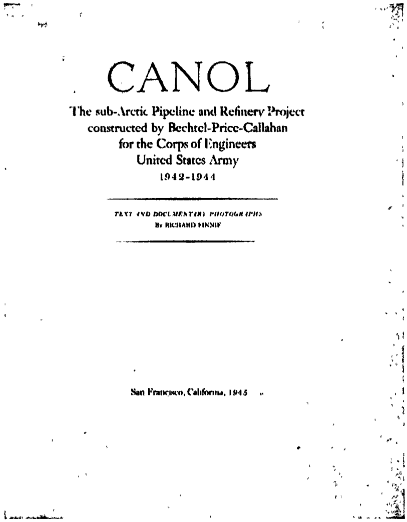
The Rosary

THE recitation of the Rosary is one of the most beautiful forms of prayer. It is frequently styled the lay man's breviary. The Rosary is the poetry and soul of religious expression. Through it, man is brought into contact with a reminder. He recalls the suffering of his Master and of her who gave Him birth. He commemorates with his very soul laid bare his great gratitude to God the Father, God the Son, God the Holy Ghost for his existence. It is through his beads that he shows hospitality to Him of Whom he is constantly asking favors.

He remembers that the incarnation of Jesus Christ is the central point in the world's history. Did He not give us, through His religious and ethical teachings, the only tangible method by which men might attain spirituality?

11

". . . Cursive Gothic is, in many respects, the most interesting of all black-letter faces. So, when Dr. Stone handed me the manuscript of 'The Rosary,' I felt here was a splendid opportunity to use it. The cover, title-page and opening text headings are from blow-ups of the 18-point size.



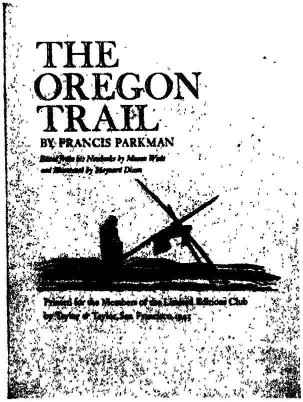
CANOL

The sub-Arctic Pipeline and Refinery Project
constructed by Bechtel-Price-Callahan
for the Corps of Engineers
United States Army
1942-1944

TEXT AND DOCUMENTARY PHOTOGRAPHS
By RICHARD FINNIE

San Francisco, California, 1945

". . . For the text of this monumental engineering document I used precise, business-like 14-point Monotype Baskerville. After several unsuccessful tries, I discovered centuries-old Jansen, cast from the original matrices, gave just the right note for the chapter headings. Finally, on the title-page, I let this fine old face carry on with John Bell's transitional roman and italic types. To give the book more distinction (for me at least) the title line was set in 48-point Bernhard roman capitals, blown up to 72-point, and printed in blue."



THE
OREGON
TRAIL
BY FRANCIS PARKMAN

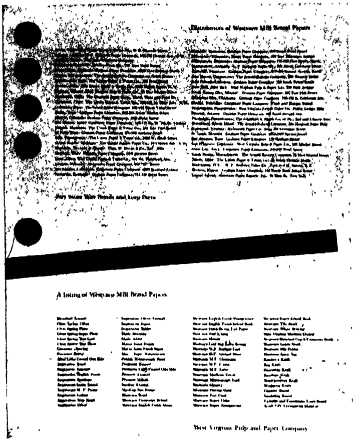
Printed for the Members of the Limited Editions Club
by Taylor & Taylor, San Francisco, 1943

". . . In July 1942, Mr. George Macy wrote asking if Taylor & Taylor, would be interested in printing a new edition of 'The Oregon Trail' to be illustrated by Maynard Dixon, for the Limited Editons Club.

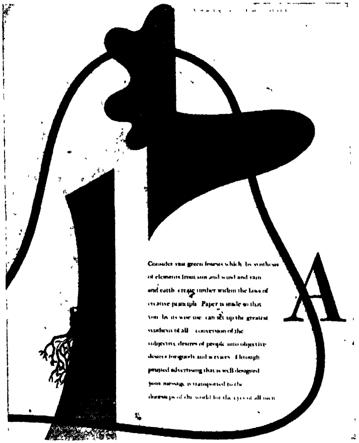
My idea in designing the title page was to reflect, as far as might be in type, the effect and bigness of space. Hence the left-hand alignment and the wide margins on the right. Later on, Mr. Macy decided to have the printing done in the east.

BRADBURY THOMPSON

Bradbury Thompson, Art Director of *Mademoiselle*, is winner of the 1945 Art Directors' Club medal, and has just completed three years' work with the OWI as associate chief of the Art Section, and art director of the magazines *Victory* and *USA*. Mr. Thompson began his magazine career as an Art Director for the Capper Publications and for the past several years has been art director of *Westvaco Inspirations for Printers.*



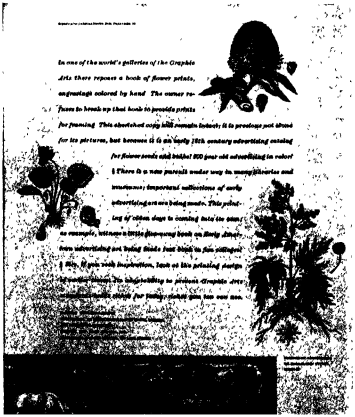
West Virginia Pulp and Paper Company



Above: ". . . The typography is an integral part of the design of simple abstract shapes. These pages illustrate that a traditional classic type such as Baskerville can be used with present day forms, if it has logical relationship in design, to the arrangement."

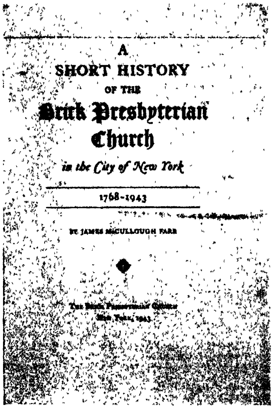
Lower left: ". . . Two 19th century typefaces, Law Italic and Scotch Roman, afford pleasing contrast to each other and harmonize with the wood engravings."

Lower right: ". . . Likewise, the Baskerville type is used here because of the harmonious relationship with the copperplate engravings of its own 18th century. The type lines are arranged sensitive to the illustration rather than in a traditional 'square' way."



Architecture

GEORGE VAN VECHTEN graduated from Carnegie Institute of Technology, Department of Printing, in 1927 and began his designing career working in various composing rooms. From there he went to the Press of the Woolly Whale, New York, and worked on several limited editions, many of which were represented in the 50s of the year Book shows. Later he started his own press in New Jersey and has been designing some very fine books there.

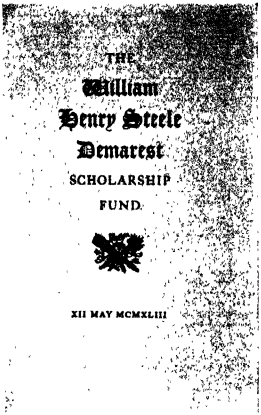

A
SHORT HISTORY
OF THE
Brick Presbyterian
Church
in the City of New York
1768-1943
BY JAMES McCULLOUGH FARR
The Brick Presbyterian Church
New York, 1943

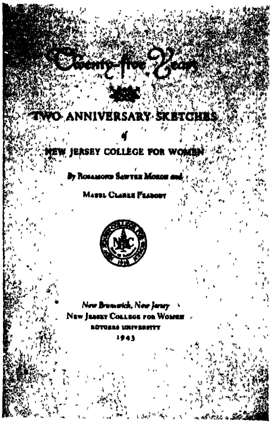
RIGHT:

". . . title page of a presentation volume for the former president of Rutgers University. One copy only set by hand and printed on hand made paper. Bound in full morocco, tooled, by Gerlach; the skin was selected by the committee, and the second color mixed to match the leather."

LEFT:

". . . Caslon Old Face was selected as the type face for this book which tells the story of a church whose roots go back to Colonial times. Printed on all-rag paper. Illustrations are hand colored collotype."


THE
William
Henry Steele
Demarest
SCHOLARSHIP
FUND
XII MAY MCMXLIII

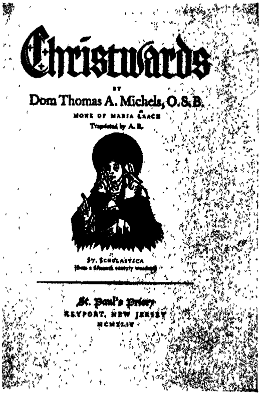

Twenty-five Years
TWO ANNIVERSARY SKETCHES
of
NEW JERSEY COLLEGE FOR WOMEN
By Rosamond Sawyer Moxon and
Mabel Clarke Peabody
New Brunswick, New Jersey
New Jersey College for Women
Rutgers University
1943

RIGHT:

". . . one of a series of small religious books whose format and typography necessarily must be similar, even though the subject matter varies widely. This title page was tied in to its subject by reproducing an early woodcut of the medieval saint, found in the archives of the Priory."

LEFT:

". . . Ruzicka's lovely Fairfield type seemed just right for an anniversary book for a women's college. Deepdene goes very well with Fairfield, in fact, some of the characters in the caps are practically identical."


Christwards
BY
Dom Thomas A. Michels, O.S.B.
MONK OF MARIA LAACH
Translated by A. R.
St. Scholastica
(from a fifteenth century woodcut)
St. Paul's Priory
KEYPORT, NEW JERSEY
MCMXLIV

MODERN TYPOGRAPHY
AND
MAKING THE BETTER BOOK
OR ADVERTISEMENT

Chapter 10

The Museum of Modern Art, New York

Collage of wood, needlepoint, page from bible and pressed flowers—entitled "Grandmother" by Arthur G. Dove. 1925

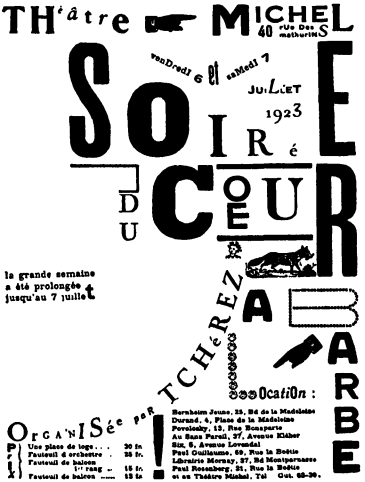
MODERN TYPOGRAPHY

The word "modern" is used advisedly. As understood today, applied to typography, "modern" means an overall break-away from traditional forms.

Typographic designers have been divided very generally into "traditionalists" and "moderns." There seems to be very little middle ground, each seeking but little in the style of the other. This is a pity, for there is most certainly need for both methods of attack. If, as you may conclude, there is less need for "modern" in books, open-minded advertising men will mostly agree that there is a growing need for it in advertising (using the Will Dwiggins definition of advertising to mean "every conceivable *printed* means for selling anything").

For you who are attracted to the work of Lester Beall, Paul Rand, Bradbury Thompson and would like to learn something of the underlying principles they use and then possibly explore the possibilities of these principles for yourselves, I take you back to beginnings.

Having started in the early 1910s, modern typography is now old enough for us to have some perspective on it. Influenced originally by the same sources and theories that swayed the Futurists and Dadaists, leading into abstract painting, it has, as practiced today, come into more quiet waters.



THéâtre MICHEL 40 rUe Des mathurINS

venDredi 6 et saMedi 7 JuiLLET 1923

SOIRÉE DU CŒUR À BARBE

la grande semaine a été prolongée jusqu'au 7 juillet

OrGA'NISée paR TCHèREZ

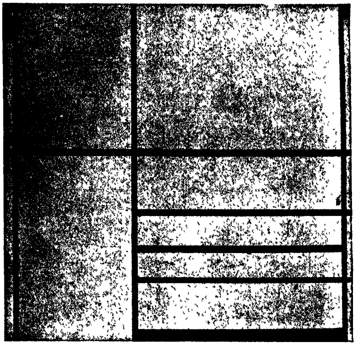
LOcatiOn :

Prix
Une place de loge . . . 30 fr.
Fauteuil d orchestre . 25 fr.
Fauteuil de balcon 1er rang — 15 fr.
Fauteuil de balcon ...... 12 fr.

Bernheim Jeune, 25, Bd de la Madeleine
Durand, 4, Place de la Madeleine
Povolosky, 13, Rue Bonaparte
Au Sans Pareil, 37, Avenue Kléber
Six, 5, Avenue Lovendal
Paul Guillaume, 59, Rue la Boëtie
Librairie Mornay, 37, Bd Montparnasse
Paul Rosenberg, 21, Rue la Boëtie
et au Théâtre Michel. Tél Gut. 63-30.

Dadaist Typography of 1923

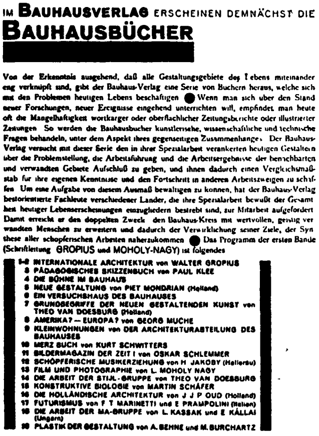
The followers of "Futurism" in 1911 issued manifestos that said in part: "The language of the old art is dead. Traditions are dead. We have a new and more exciting idiom, a set of personal symbols compounded of anything and everything. We will express the dynamic energy of modern life . . . we will jerk your sensibilities into the most acute responses. With our shocking emblems of brilliant color and free line, we will make you feel art against your will." They were led by the Italian, Marinetti, in their revolt against realism in art. This radical phase of art expression gave rise to chaotic composition in painting and unrestrained color combination. Futurism in painting was short-lived but its influence on so-called modern art has remained until today. Its stimulation produced "functionalism" in architectural design and laid the groundwork for the fathers of modern typography.



Mondrian's "Composition in Black, White and Red," 1936. Breaking up space and achieving a perfection of proportion and balance

In 1919, Professor Walter Gropius (one of the leaders of modern functional architecture and now professor of architecture in the Graduate School of Design at Harvard University) combined the two Weimar, Germany, schools—The Arts and Crafts and the Academy of Art—into what was called the "Bauhaus" Institute. His reason for the merger was his idea of "the fundamental unity underlying all branches of design." Its avowed object was "not to propagate any style, system, dogma, formula or vogue, but simply to exert a revitalizing influence on design." The old idea of

Roy's "Daylight Saving" A Study in Optical Illusion (trompe-l'oeil)



IM **BAUHAUSVERLAG** ERSCHEINEN DEMNÄCHST DIE

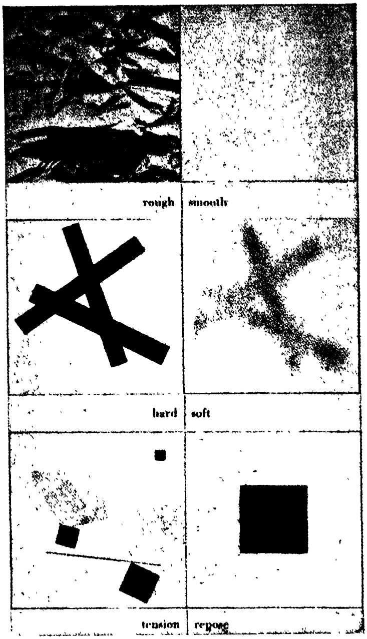
BAUHAUSBÜCHER

Von der Erkenntnis ausgehend, daß alle Gestaltungsgebiete des Lebens miteinander eng verknüpft sind, gibt der Bauhaus-Verlag eine Serie von Büchern heraus, welche sich mit den Problemen heutigen Lebens beschäftigen ● Wenn man sich über den Stand neuer Forschungen, neuer Ereignisse eingehend unterrichten will, empfindet man heute oft die Mangelhaftigkeit wortkarger oder oberflächlicher Zeitungsberichte oder illustrierter Zeitungen So werden die Bauhausbücher künstlerische, wissenschaftliche und technische Fragen behandeln, unter dem Aspekt ihres gegenseitigen Zusammenhanges Der Bauhaus-Verlag versucht mit dieser Serie den in ihrer Spezialarbeit verankerten heutigen Gestaltern über die Problemstellung, die Arbeitsführung und die Arbeitsergebnisse der benachbarten und verwandten Gebiete Aufschluß zu geben, und ihnen dadurch einen Vergleichsmaßstab für ihre eigenen Kenntnisse und den Fortschritt in anderen Arbeitszweigen zu schaffen Um eine Aufgabe von diesem Ausmaß bewältigen zu können, hat der Bauhaus-Verlag bestorientierte Fachleute verschiedener Länder, die ihre Spezialarbeit bewußt der Gesamtheit heutiger Lebenserscheinungen einzugliedern bestrebt sind, zur Mitarbeit aufgefordert Damit erreicht er den doppelten Zweck den Bauhaus-Kreis mit wertvollen, geistig verwandten Menschen zu erweitern und dadurch der Verwirklichung seiner Ziele, der Synthese aller schöpferischen Arbeiten näherzukommen ● Das Programm der ersten Bände (Schriftleitung GROPIUS und MOHOLY-NAGY) ist folgendes

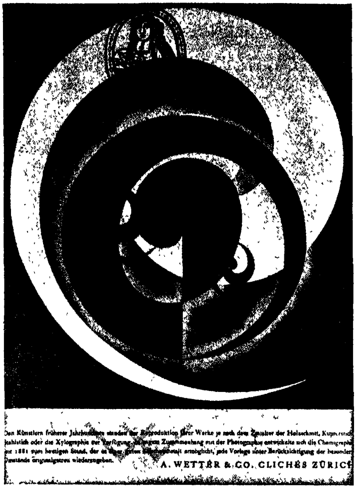
1-2 INTERNATIONALE ARCHITEKTUR von WALTER GROPIUS
3 PÄDAGOGISCHES SKIZZENBUCH von PAUL KLEE
4 DIE BÜHNE IM BAUHAUS
5 NEUE GESTALTUNG von PIET MONDRIAN (Holland)
6 EIN VERSUCHSHAUS DES BAUHAUSES
7 GRUNDBEGRIFFE DER NEUEN GESTALTENDEN KUNST von THEO VAN DOESBURG (Holland)
8 AMERIKA? — EUROPA? von GEORG MUCHE
9 KLEINWOHNUNGEN von DER ARCHITEKTURABTEILUNG DES BAUHAUSES
10 MERZ BUCH von KURT SCHWITTERS
11 BILDERMAGAZIN DER ZEIT I von OSKAR SCHLEMMER
12 SCHÖPFERISCHE MUSIKERZIEHUNG von H JAKOBY (Hellerau)
13 FILM UND PHOTOGRAPHIE von L. MOHOLY NAGY
14 DIE ARBEIT DER STIJL-GRUPPE von THEO VAN DOESBURG
15 KONSTRUKTIVE BIOLOGIE von MARTIN SCHÄFER
16 DIE HOLLÄNDISCHE ARCHITEKTUR von J J P OUD (Holland)
17 FUTURISMUS von F T MARINETTI und E PRAMPOLINI (Italien)
18 DIE ARBEIT DER MA-GRUPPE von L. KASSAK und E KÁLLAI (Ungarn)
19 PLASTIK DER GESTALTUNG von A. BEHNE und M. BURCHARTZ

A folder designed in the Bauhaus manner by L. Moholy-Nagy

"handicraft" was rejected in favor of possibilities of mass production with the "machine." It concerned itself with all the arts: architecture, painting, sculpture, industrial design and, only incidentally, typography. This was called "elementary" typography, attempting to resolve type and type arrangements into their simplest (constructivistic) forms. The style was characterized by asymmetrically balanced layouts and by the use of sans serif and square serif types, as well as the types of Bodoni with their sharp angularities; rules (no ornaments) and simple geometric shapes, chiefly dots, arrows and squares. Later, as it developed, its practitioners used unconventional margins and illustrations.



Bauhaus students and graduates spread the word. Jan Tschichold, a lettering instructor in the Leipzig Printing School, became one of the several fervid evangelists of the new "elementary" typography. By means of his writings in German printing journals and his books, "Die Neue Typographie," 1928 (The New Typography); "Eine Stunde Druckgestaltung," 1930 (A Study in Printing Shapes); and "Typographische Gestaltung," 1935 (Typographical Forms); the teachings of the Bauhaus typography spread



en Künstlern früherer Jahrhunderte standen zur Reproduktion ihrer Werke je nach dem Zeitalter der Holzschnitt, Kupr
tahlstich oder die Xylographie zur Verfügung. Im engen Zusammenhang mit der Photographie entwickelte sich die Chemigraph
eit 1881 zum heutigen Stand, der es einer guten [illegible] ermöglicht, jede Vorlage unter Berücksichtigung der besonder
mstände originalgetreu wiederzugeben.

A. WETTER & CO. CLICHÉS ZÜRIC

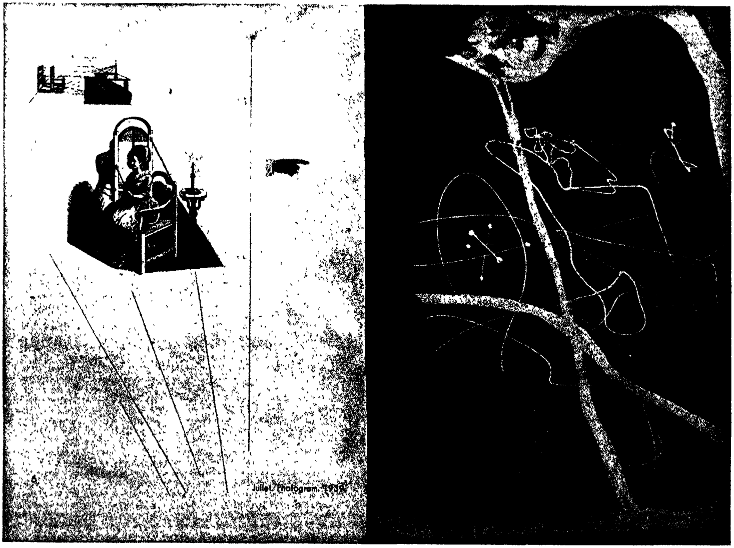
throughout the continent, influencing the experimental typography then being done in Holland, Russia, Italy, Hungary, Czechoslovakia, France and Switzerland, and coming, belatedly, to England and the United States.

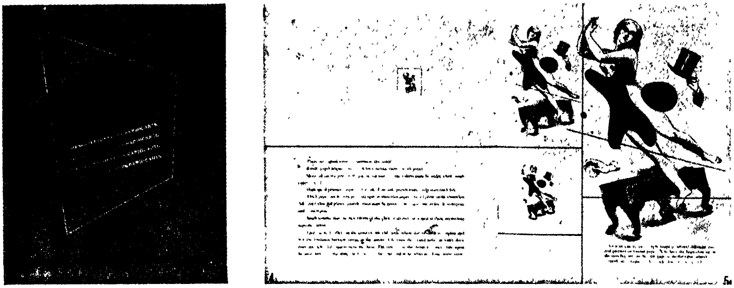
Today in this country former Bauhaus instructors extend their influence; Laszlo Moholy-Nagy directs the Institute of Design in Chicago; Joseph Albers teaches its lessons at Black Mountain College, Black Mountain, North Carolina; and Herbert Bayer, who came to New York in 1938, writes, lectures and designs printed matter and exhibitions in the Bauhaus manner. View the work of Ladislav Sutnar, the former director of the State School of Graphic Arts in Czechoslovakia; of Erik Nitsche, Will Burtin, Gyorgy Kepes, Fred Hauck, Herbert Matter. Taylor Poore; all, like the aforementioned Beall, Rand and Thompson, show its influence. In the new world, Chicago, Illinois, seemed more receptive to its teachings than any other city and it was the Chicago group of designers that spread it fanwise to New York and California.

Attempts to apply its principles in book typography have been met by publishers, librarians and the more discerning book buyers with very mixed feelings. Recently, Paul Rand's "The Tables of the Law," by Thomas Mann, one of the 1946 American Institute of Graphic Art's "Fifty Books

Left: *An interplay of mechanical "textures" from Graphis*

Below: *The X-ray and Photogram with lines, Visual tricks by Gyorgy Kepes*





Versatility of Lester Beall, Employing Color, Juxtaposition and Directional Movement

of the Year," raised a storm of controversy on being selected. When the dust settled down, many who were originally shocked into protest by its iconoclasm admitted its virtue as a stirring-up influence and one that was at least worthy of thought. A noted bibliophile was, however, heard to bemoan the new type style with the words that it had no rightful place in "the last of the *quiet* pleasures."

Less resistance has been felt to its use in advertising typography, where it has won many converts, particularly among advertising agency art directors and designers of direct-by-mail printed matter.

There are many graphic effects used in modern typography to arouse the prospective purchaser, effects that give everyday things for sale an aura of drama, unreality, excitement and motion. Those that seem to be most commonly employed are:

1. *Texture.* Uses of enlarged, hard or soft, rough or smooth surfaces. Velvet, shiny satin, fur, sandpaper, and chicken wire textures, giving two and three dimensional effects and affecting our tactile senses via the eye route.

2. *Juxtaposition.* Contrasts in subject or design. Combining unrelated illustration techniques and odd combinations of historical subjects with commonplace objects, giving the ad viewer shocks of surprise, pleasure to some, pain to others.

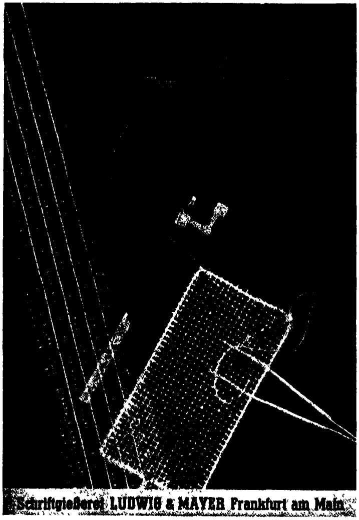
3. *Color.* Flat areas of sophisticated colors are used which in less adroit hands might be called garish or morbid.

4. *Graphic Effects.* Visual tricks, such as optical illusions, plays of light and shade. new angles, patterns of light by means of photomicrography, X-rays and photograms.

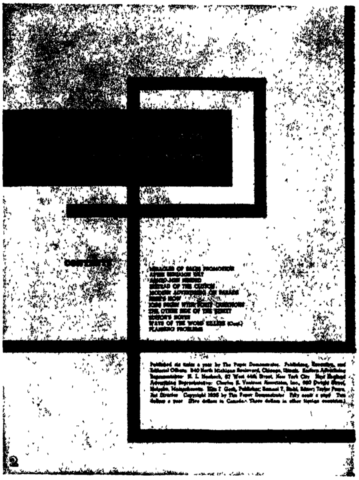
5. *Montages.* These broaden our whole concept of seeing. Creating illusions of proximity or distance, using reversed perspective. Cutting out subjects and pasting them

SPORTPROGRAMM ST MORITZ IM WINTER 1936 37

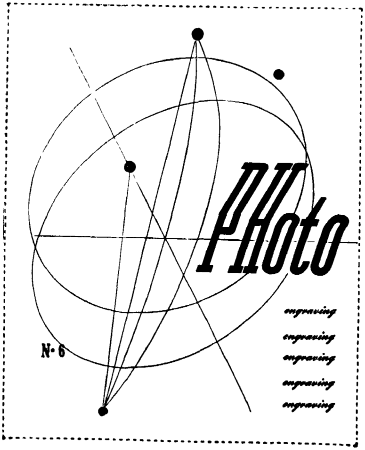
Imagination and Photomontage by the Gebruder Fretz of Zurich, Switzerland


Schriftgießerei LUDWIG & MAYER Frankfurt am Main

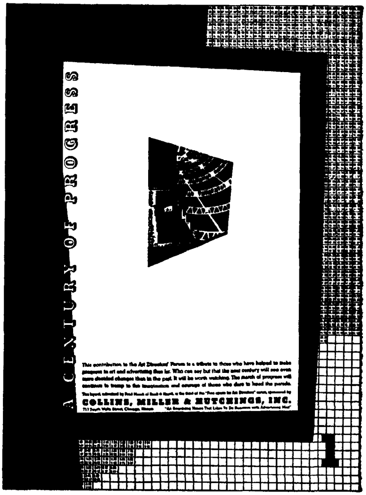
The Photogram, made by superimposing objects on sensitized paper and exposing it to light



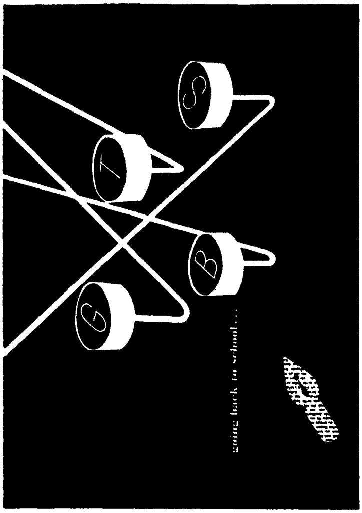
A delicate balance of lights and darks à la Mondrian by Taylor Poore



Lester Beall produces tension by a disturbed equilibrium layout



Use of distorted geometric shapes and a textured background by Fred Hauck



Playing with masses, balance and texture, by Paul Rand

into entirely new surroundings to give natural or supernatural (dreamlike) impressions.

6. *Directional Movement.* Used to create action, tension or repose; balance or a disturbed equilibrium. Asymmetric layouts giving motion, throwing you forward, sensation of movement. Use of design symbols—dots, squares and other geometric shapes to mark beginnings; arrows, hands, to lead eye to object; and horizontal and vertical rules to separate thoughts on page.

Today the better designers who employ the principles of modern typography in advertising have made it shed its Teutonic heavy-handedness and, with the devices mentioned, have taken the dry, self-satisfied smugness out of ads and replaced it with a startling, reckless and often humorous, tongue-in-cheek sort of feeling. Fuzzy thinking is the give-away of the poorer designers. Then too, frequently. immature hands copy the surface "tricks" of the modern type layout, in their self-delusion, imposing them on conventional layouts.

There are unfortunately few books on the subject for those interested in knowing more about modern typography. One such is "The New Vision" by Moholy-Nagy, originally published by W. W. Norton in 1938, now republished by George Wittenborn & Company, New York City. Others are: "Language of Vision" by Gyorgy Kepes, published by Paul Theobald, Chicago; "The Bauhaus 1919-1928" edited by Herbert Bayer and Walter and Ise Gropius, published by the Museum of Modern Art, New York. Then there are the articles which appeared in *PM Magazine*, later called *A.D. Magazine*, published by the Composing Room, Inc., New York. These were: The Bauhaus Tradition and the New Typography," by L. Sandusky, Vol. IV No. 7; the "Contribution Toward Rules of Advertising Design," and "Towards a Universal Type," by Herbert Bayer, Vol. VI No. 2; "Essentials for Architectural Education," by Walter Gropius, Vol. IV No. 5, and numerous articles on the work of the moderns: Beall, Rand, Burtin, Kepes, etc.

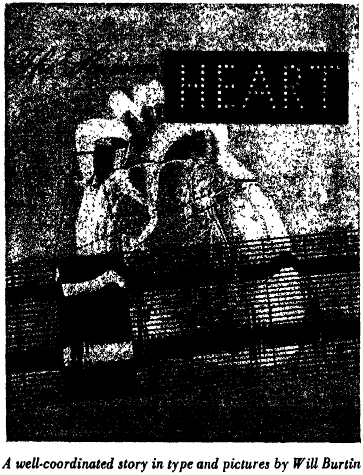
Ideas may come from viewing modern painting, sculpture and architecture and readapting their principles with the eye of a type man; from visiting museums, such as the Museum of Modern Art in New York City or the art museums in Chicago, Washington and Boston showing "moderns"; from studying, in particular, the works of Mondrian, Kandinsky, Miro, Braque, Gris and Man Ray; the cheerful mobiles of Alexander Calder and the architecture of Frank Lloyd Wright.

But a word of advice to those attracted to modern typography. It has been noted that the best and sincerest of the moderns, whether in art, music, sculpture, writing, or typography. have all been first firmly rooted or schooled in the traditional forms. The most successful, the most daring, are those who have the authority of historical foundations. We must crawl before we walk. And walk before we run.

ACKNOWLEDGMENTS

Mondrian's "Composition" and Roy's "Daylight Saving" courtesy of Museum of Modern Art, New York.

Illustrations of Textures and Examples of work of Rand, Burtin, Beall and Kepes by courtesy of P.M. Magazine (now A.D. Magazine) and Miss Hortense Mendel.



A well-coordinated story in type and pictures by Will Burtin

MAKING THE BETTER BOOK OR ADVERTISEMENT

NEEDLESS to say, there are no general ready-made formulas or directions for self-improvement. Each must overcome his own obstacles and feel his own way as he goes along. There are, however, several well-worn roads. roads that were traveled by those we now call our "greats." It is their experience along the way, their pointing over the rise, that has given courage and served as inspiration for those pressing behind them.

The following has been culled from many sources--books, talks, classrooms. Buried in this collective wisdom may be a sentence, a phrase, or even a word, to send you on your way.

"A man, to become a master of typography, should . . . be anchored securely to a knowledge of the past . . . His typography should be allusive and his originality should consist in perceiving opportunities for allusiveness when most printers would not. A modern book should show that the man who planned it has a knowledge of old styles, but never allows the knowledge to impair suitability for today's purpose. No matter what book is to be planned, you must always ask these questions: What is it to be used for? Where is it to be used? By whom is it to be used? What is the most suitable, practical, simple, orderly and historical method for producing it?"

"In the Day's Work," by D. B. Updike
Harvard University Press, 1924

"One of the most essential requirements for a successful book designer is that he be a book lover. This means more than an enthusiasm for types or papers or decorations . . . The designer who looks over them (leaves from great books of the past) occasionally, with a sympathetic eye for their qualities of design, instead of their imperfections, will find that his conception of his art is refreshed, his sense of proportion stimulated, his eye grown more sensitive to the shortcomings of his own endeavors . . . The first requisite in all book design is orderliness . . . He (the beginner) will find it advantageous to make up, on his own account, dummies for problematical books, which later may be brought into consideration whenever his employer suggests 'something out of the ordinary run of work'."

"Don't try to design every page of type throughout a book, or work it over too carefully after the style is chosen; leave something to accident, so long as it is not a glaring defect . . . the habit of too meticulous attention to every minor detail is apt to result in preciousness, that banality of all forms of art.

"The ultimate test in considering the employment or the rejection of an element of design or decoration would seem to be: does it look as if it were *inevitable*, or would the page look as well or better for its omission?"

"Paragraphs on Printing," elicited from
Bruce Rogers in talks with Hendrickson on
the Functions of the Book Designer.
William E. Rudge's Sons, New York, 1943

"First, that a page should be clear and easy to read; second, the types well designed; and third, the margins in due proportion to the page of letter"; and that "furthermore, in a book, the effect of headlines, the size of type in relation to the size of page, spacing between words, leading, style of typeface, title-page and decorations have all to be thought of."

William Morris' "Three Propositions"

"We have observed that some . . . are deterred from serious study by an assumption that they do not possess the ability necessary to enter the sparsely tenanted higher walks of typography. This is a serious error, for success in printing is usually the result of patient application and experiment rather than of uncommon brilliancy. The first requisite, of course, is the preliminary education, literary and artistic, which enables one to discriminate in a degree between the true and meretricious in design, color and proportion. This may be self-acquired or obtained in the numerous evening art courses which develop those artistic perceptions which are rather latent than lacking in most of us."

Henry Lewis Bullen, Former Librarian of the A.T F.
Typographic Library

" . . . The designer of printed advertising, to make his way sure, will seek to familiarize himself with the texture, appearances and adaptabilities of paper and with the characteristic shapes of printing types. By so doing he will establish himself firmly in the practice of thinking out his designs in terms of materials and not in terms of lines neatly ruled with a T-square on a drawing-board."

"Layout in Advertising," W. A. Dwiggins
Harper & Bros., 1928

"To sum up: printing demands a humility of mind, for the lack of which many of the fine arts are even now floundering in self-conscious and maudlin experiments. There is nothing simple or dull in achieving the transparent page. Vulgar ostentation is twice as easy as discipline . . .

Nobody (save the other craftsmen) will appreciate half your skill. But you may spend endless years of happy experiment in devising that crystalline goblet which is worthy to hold the vintage of the human mind."

Paul Beaujon (Mrs. Beatrice Warde)

Graphic arts associations throughout the country have in recent years been responsible for instilling in their memberships an appreciation for the finer aspects of typography. Notably organizations such as the Craftsmen Clubs, with their "share your knowledge" slogan; the employing printer organizations, with their schools in the larger cities; the new Printing Industry of America, with its educationally slanted publication; the wide-awake Society of Typographic Arts in Chicago; the Boston Society of Printers; the Bookbuilders of Boston; the Philadelphia Graphic Arts Forum; the Typophiles in New York through their "Chap Books"; The Grolier Club through its publications and lectures; the fine book clubs such as the Caxton Club of Chicago, Rowfant Club of Cleveland, Cartaret Club, Connecticut's Columbiad, Book Arts Club of the University of California in Berkeley, and the Rounce and Coffin Club in Los Angeles. And finally, undoubtedly the greatest force for raising printing standards in the United States, The American Institute of Graphic Arts, through its Commercial Printing shows, Trade Book and Text Book Clinics and its famed annual "Fifty Books of the Year" Exhibitions which have been held since 1923. Most of these exhibitions, after their initial opening travel throughout the country, serving as further inspiration to printers and designers.

Considering the number of persons employed in the graphic arts, there are all too few schools offering instruction to the budding typographer in printing and bookmaking. The following, broken down geographically, is a list of elementary and more advanced schools which have practical courses in typesetting and presswork. Included as well are schools that give instruction in typography. For more complete details write the schools direct or The Advisory Council on Graphic Arts Education, 719-15th Street, N.W., Washington 5, D. C.

The schools in this list that teach art include in their curricula one or all of the following subjects: commercial art, graphic art, advertising design, drawing, painting and general art. A knowledge of all or any of these subjects can, of course, be counted on to increase the typographer-to-be's ability to design with type. There are many schools and colleges not included in this list that have lecture courses in aesthetics or art appreciation and classes in the history of art.

More detailed information about the courses, as well as about the schools listed, can be found in the "American Art Annual," published by the American Federation of Arts, Barr Building, N.W., Washington 6, D. C. This volume contains, in addition, the names of all the 2,749 art organizations, museums and art schools in the U.S.A., Canada and Latin America.

IN THE NORTH EAST

SCHOOLS TEACHING PRINTING

Roxbury Memorial High School for Boys, Boston, Mass.
Rindge Technical School, Cambridge, Mass.
Boys Trade School, Worcester, Mass.
Trade School in Central High School, Providence, R. I.
Trade School, Bridgeport, Conn.
State Trade School, Hartford, Conn.
State Trade School, New Britain, Conn.
Boardman Trade School, New Haven, Conn.
Burgard Vocational High School, Buffalo, N. Y.
Edison Technical & Industrial High School, Rochester, N. Y.
Rochester Institute of Technology, Rochester, N. Y.
Pratt Institute, Brooklyn, N. Y.
Columbia University, New York, N. Y.
New York Employing Printers Association, New York, N. Y.
New York School of Printing, New York, N Y.
Cooper Union Art School, New York, N. Y.
Essex County Vocational School, Newark, N.J.
Middlesex County Vocational School, New Brunswick, N. J.
Murrell Dobbins Vocational School, Philadelphia, Pa.
Carnegie Institute of Technology, Dept. of Printing, Pittsburgh, Pa.
Clifford B. Connelley Vocational High School, Pittsburgh, Pa.
Mergenthaler Vocational High School of Printing, Baltimore, Md.
Apprenticeship School, Government Printing Office, Washington, D. C.

SCHOOLS TEACHING ART

School of Fine and Applied Arts, Portland, Maine.
Bennington College, Bennington, Vt.
University of Vermont, Burlington, Vt
University of New Hampshire, Durham, N. H.
Dartmouth College, Hanover, N. H.
Boston University, Boston, Mass.
Massachusetts School of Art, Boston, Mass.
School of Practical Art, Boston, Mass.
School of the Museum of Fine Arts, Boston, Mass.
Scott Carbee School of Art, Boston, Mass.
Vesper George School of Art, Boston, Mass.
Harvard University (Fogg Museum), Cambridge, Mass.
Swain School of Design, New Bedford, Mass.
Smith College, Northampton, Mass.
Wheaton College, Norton, Mass.
Worcester Art Museum School, Worcester, Mass.
Rhode Island School of Design, Providence, R. I.
Norwich Art School, Norwich, Conn.
Newark School of Fine and Industrial Art, Newark, N. J.
Princeton University, Princeton, N. J.
Bergen Junior College, Teaneck, N. J.
School of Industrial Arts, Trenton, N. J.
Bard College, Annandale-on-Hudson, N. Y.
Albright Art School, Buffalo, N. Y.
Elmira College, Elmira, N. Y.
Adelphi College, Garden City, N. Y.
Art Students League, New York, N. Y.
Brooklyn College, Brooklyn, N. Y.
City College, New York, N. Y.
Hunter College, New York, N. Y.
Queens College, New York, N. Y.
Columbia University (Barnard — Columbia College—Extension), New York, N. Y.
Cooper Union Art School, New York, N. Y
Educational Alliance Art School, New York.
Franklin School of Professional Arts, New York, N. Y.
Mechanics Institute, New York, N. Y.
New School for Social Research, New York.
New York Evening School of Industrial Art, New York, N. Y.
New York Phoenix School of Design, New York, N. Y.
New York University (School of Retailing), New York, N. Y.
Parsons School of Design, New York, N. Y.
Pratt Institute, Brooklyn, N. Y.
Vassar College, Poughkeepsie, N. Y.
Rochester Institute of Technology, Rochester, N. Y.
Skidmore College, Saratoga Springs, N. Y.
Syracuse University, Syracuse, N. Y.
Munson - Williams - Proctor Institute, Utica, N. Y.
Beaver College, Jenkintown, Pa.
Bucknell University, Lewisburg, Pa.
Allegheny College, Meadville, Pa.
Moore Institute of Art, Philadelphia, Pa.
Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.
Philadelphia Museum School of Industrial Art, Philadelphia, Pa.
Temple University (Tyler School), Philadelphia, Pa.
University of Pennsylvania, Philadelphia, Pa.
Art Institute of Pittsburgh, Pittsburgh, Pa.
Carnegie Institute of Technology, Pittsburgh, Pa.
Pennsylvania State College, State College, Pa.

Abbott School of Fine & Commercial Art, Washington, D. C.
Corcoran School of Art, Washington, D. C.
National Art School, Washington, D. C.
Howard University, Washington, D. C.
Martinet School of Fine & Commercial Art, Baltimore, Md.
Maryland Institute, Baltimore, Md.

THE SOUTH EAST

SCHOOLS TEACHING PRINTING

West Virginia Institute of Technology, Montgomery, West Va.
McKinley Vocational School, Wheeling, West Va.
Southern School of Printing, Nashville, Tenn.
Isaac Delgado Central Trade School, New Orleans, La.

SCHOOLS TEACHING ART

Glenville State College, Glenville, West Va.
West Liberty State College, West Liberty, West Va.
University of Virginia, Charlottesville, Va.
Hampton Institute, Hampton, Va.
Madison College, Harrisonburg, Va.
Lynchburg College, Lynchburg, Va.
Randolph-Macon Women's College, Lynchburg, Va.
Richmond Professional Institute, Richmond, Va.
Sweet Briar College, Sweet Briar, Va.
College of William & Mary, Williamsburg, Va.
Black Mountain College, Black Mountain, N. C.
Queens College, Charlotte, N. C.
University of South Carolina, Columbia, S. C.
Converse College, Spartanburg, S. C.
University of Georgia, Athens, Ga.
High Museum School of Art, Atlanta, Ga.
Wesleyan College, Macon, Ga.
John B. Stetson University, Deland, Fla.
University of Florida, Gainesville, Fla.
Miami Art School, Miami, Fla.
Ringling School of Art, Sarasota, Fla.
University of Tampa, Tampa, Fla.
Norton Gallery and School of Art, West Palm Beach, Fla.
Rollins College, Winter Park, Fla.
University of Kentucky, Lexington, Ky.
Art Centre Association School, Louisville, Ky.
University of Louisville, Louisville, Ky.
Maryville College, Maryville, Tenn.
Memphis Academy of Arts, Memphis, Tenn.
Memphis Art Association, Memphis, Tenn.
Ward-Belmont School, Nashville, Tenn.
Louisiana College, Pineville, La.
Louisiana Polytechnic Institute, Ruston, La.
Southwestern Institute of Arts, Shreveport, La.
Alabama Polytechnic Institute, Auburn, Ala.
Alabama College, Montevallo, Ala.
University of Alabama, Tuscaloosa, Ala.

MIDDLE WEST

SCHOOLS TEACHING PRINTING

Timken Vocational School, Canton, Ohio
Printing High School, Cincinnati, Ohio
Washburne Trade School, Chicago, Ill.
Cass Technical High School, Detroit, Mich.
Dunwoody Industrial Institute, Minneapolis, Minn.
Milwaukee Vocational School, Milwaukee, Wis.
The Stout Institute, Teacher Training, Menomonie, Wis.

SCHOOLS TEACHING ART

Western College, Oxford, Ohio
Lake Erie College, Painesville, Ohio
Toledo Museum School of Design, Toledo, Ohio
Ohio University, Athens, Ohio
Art Academy of Cincinnati, Cincinnati, Ohio
Ohio Mechanics Institute, Cincinnati, Ohio
University of Cincinnati, Cincinnati, Ohio
Cleveland School of Art, Cleveland, Ohio
Western Reserve University, Cleveland, Ohio
Columbus Art School, Columbus, Ohio
Ohio State University, Columbus, Ohio
Dayton Art Institute, Dayton, Ohio
Oberlin College, Oberlin, Ohio
Miami University, Oxford, Ohio
Fort Wayne Art School and Museum, Fort Wayne, Ind.
De Pauw University, Greencastle, Ind.
John Herron Art Institute, Indianapolis, Ind.
University of Illinois, Champaign, Ill.
American Academy of Art, Chicago, Ill.
Art Institute of Chicago School, Chicago, Ill.
Chicago Academy of Fine Arts, Chicago, Ill.
Institute of Design, Chicago, Ill.
Northwestern University, Evanston, Ill.
Bradley Polytechnic Institute, Peoria, Ill.
Albion College, Albion, Mich.
University of Michigan, Ann Arbor, Mich.
Cranbrook Academy of Arts, Bloomfield Hills, Mich.
Art School of the Crafts Guild, Detroit, Mich.
Detroit Society of Arts & Crafts, Detroit, Mich.
Wayne University, Detroit, Mich.
Lawrence College, Appleton, Wis.
Beloit College, Beloit, Wis.
University of Wisconsin, Madison, Wis.
Layton School of Art, Milwaukee, Wis.
Milwaukee-Downer College, Milwaukee, Wis.
Wisconsin Art Academy, Milwaukee, Wis.
Minneapolis School of Art, Minneapolis, Minn.
University of Minnesota, Minneapolis, Minn.
Walker Art Center School, Minneapolis, Minn.
Drake University, Des Moines, Iowa
Grinnell College, Grinnell, Iowa
Cornell College, Mount Vernon, Iowa
University of Missouri, Columbia, Mo.
Kansas City Art Institute, Kansas City, Mo.
Washington University, St. Louis, Mo.
University of North Dakota, Grand Forks, N. D.
Augustana College, Sioux Falls, S. D.
Sioux Falls College, Sioux Falls, S. D.
University of Nebraska, Lincoln, Neb.

THE SOUTHWEST

SCHOOLS TEACHING PRINTING

Southwest School of Printing, Dallas, Texas
Masonic Home School, Fort Worth, Texas
Kansas State Teachers College, Pittsburgh, Kansas

SCHOOLS TEACHING ART

Texas Christian University, Fort Worth, Texas
Southwestern University, Georgetown, Texas
Museum School of Art, Houston, Texas
Texas Technological College, Lubbock, Texas
San Antonio Art Institute, San Antonio, Texas
Baylor College, Waco, Texas
University of New Mexico, Alberquerque, N. M.
Bistram School of Fine Art, Phoenix, Ariz., and Taos, N. M.
Arizona State College, Tempe, Ariz.
University of Arizona, Fayetteville, Ariz.
University of Kansas, Lawrence, Kansas
Bethany College, Lindsborg, Kansas
Kansas Wesleyan University, Salina, Kansas
Washburn Municipal University, Topeka, Kansas
Municipal University of Wichita, Wichita, Kansas
Wichita Art Association School, Wichita, Kansas
Phillips University, Enid, Okla.
University of Oklahoma, Norman, Okla.

THE WEST

SCHOOLS TEACHING PRINTING

Benson Polytechnic School, Portland, Ore.
Frank Wiggins Trade School, Los Angeles, Calif.

SCHOOLS TEACHING ART

Central Washington College, Ellensburg, Wash.
State College of Washington Pullman, Wash.
University of Washington, Seattle, Wash.
College of Puget Sound, Tacoma, Wash.
Museum Art School, Portland, Ore.
Oregon State College, Corvallis, Ore.
University of Oregon, Eugene, Ore.
University of California, Berkeley, Calif.
Claremont College (Scripps & Pomana), Claremont, Calif.
Fresno State College, Fresno, Calif.
Hollywood Art Center School, Hollywood, Calif.
Art Center School, Los Angeles, Calif
Chouinard Art Institute, Los Angeles, Calif.
Otis Art Institute, Los Angeles, Calif.
University of California at Los Angeles, Los Angeles, Calif.
University of Southern California, Los Angeles, Calif.
California College of Arts and Crafts, Oakland, Calif.
Mills College, Oakland, Calif
Academy of Advertising Art, San Francisco, Calif.
California School of Fine Arts, San Francisco, Calif.
San José State College, San José, Calif.
Stanford University, Stanford Univ., Calif.
College of the Pacific, Stockton, Calif.
University of Idaho, Moscow, Idaho.
Brigham Young University, Provo, Utah
University of Utah, Salt Lake City, Utah
Montana State College, Bozeman, Mont.
University of Wyoming, Laramie, Wyo.
Colorado Springs Fine Arts Center, Colorado Springs, Colo.
University of Denver, Denver, Colo.
Colorado State College of Education, Greeley, Colo.
Western College of Colorado, Gunnison, Colo.

BOOKS FOR THE TYPE MAN

Basic Books and Recommended Reading

THE growing number of "must" reference books for the typographer continues to embarrass his pocketbook and weigh down his bookshelves. Inasmuch as any compilation of this sort is invariably subject to criticism because of certain omissions, I submit that my choices are made with the following criteria in mind: facts; least amount of verbiage; good illustrations; price; and availability. In the list that follows, the titles marked with asterisks(*) are basic books, the others being recommended for further reading and study.

PRINTING HISTORY

A History of Printing in the United States, Vol. II (Middle and South Atlantic States). DOUGLAS C. MC MURTRIE. R. R. Bowker Company, New York, 1936.

*Chronology of Books and Printing. DAVID GREENHOOD and HELEN GENTRY. Macmillian Company, New York, 1936.

Printers and Printing. DAVID POTTINGER. Harvard University Press, Cambridge. Mass., 1941.

Biblio-Typographica. PAUL JOHNSTON. Covici-Friede, New York, 1930.

A Treatise on Title Pages. THEODORE LOW DE VINNE. The Century Company, New York, 1914.

Graphic Arts, Selections of Articles from the Encyclopedia Britannica, 14th edition. Garden City Publishing Company, Garden City, N. Y., 1936.

The Art of the Book (Special Autumn 1938 Number of "The Studio"). BERNARD H. NEWDIGATE. Studio Publications, New York, 1938.

The Invention of Printing in China and its Spread Westward. THOMAS FRANCIS CARTER. Columbia University Press, New York, 1931.

Printing in the Americas. JOHN CLYDE OSWALD. Gregg Publishing Company, New York, 1937.

A History of Printing, Its Development Through 500 Years. JOHN CLYDE OSWALD. D. Appleton & Company, New York, 1928.

The Book—The Story of Printing and Bookbinding. DOUGLAS C. MC MURTRIE. Oxford University Press, New York, 1937. (Replaces earlier editions of "The Golden Book".)

Fine Books. ALFRED W. POLLARD. Methuen & Company, Ltd., London, 1912. From Connoisseur's Library. Enlargement of earlier work, "Early Illustrated Books."

The Colonial Printer. LAWRENCE C. WROTH. Southworth-Anthoensen Press, Portland, Maine, 1938.

Gutenberg to Plantin. An Outline of the Early History of Printing. GEORGE PARKER WINSHIP. Harvard University Press, Cambridge, 1926.

PRINTING TYPES

*Printing Types, Their History, Forms and Use (two volumes). DANIEL BERKELEY UPDIKE. Harvard University Press, Cambridge, Mass., second edition, 1937.

Type Designs, Their History and Development. A. F. JOHNSON, Grafton, London, 1934.

Fournier on Typefounding, two volumes, English translation of Manuel Typographique of PIERRE SIMON FOURNIER. (1764-1766). Soncino Press, London, 1930.

Plain Printing Types, a Treatise on the Process of Typemaking, the Point System, the Names, Sizes and Styles of Types (from "The Practice of Typography"), THEODORE LOW DE VINNE, Oswald Publishing Company, New York, 1914.

Typographical Printing Surfaces. L. A. LEGROS and J. C. GRANT, Longmans, Green & Company, London, 1916.

PRINTING PRACTICE

Type Spacing. E. R. CURRIER. J. M. Bowles, New York, 1912.

Correct Composition. THEODORE LOW DE VINNE. Oswald Publishing Company, New York, 1921.

An Introduction to Typography. PHILIP VAN DOREN STERN. Harper & Brothers, New York, 1932.

Typographers' Desk Manual. EUGENE DE LOPATECKI. Ronald Press, New York, 1937.

*Using Type Correctly. KURT VOLK. Kurt Volk, Inc., 1935.

Introduction to Typography. OLIVER SIMON. Faber & Faber, London, 1946.

Printing Today. JOHN C. TARR. Oxford University Press. New York, 1945. From "The Pageant of Progress" series.

An Essay on Typography. ERIC GILL. Sheed & Ward, New York, 1936.

*First Principles of Typography. STANLEY MORISON. Macmillan Company, New York, 1936.

Typographic Design in Advertising. LAURANCE B. SIEGFRIED. United Typothetae of America, Washington, D. C., 1930.

LAYOUT

Advertising Layout and Typography. EUGENE DE LOPATECKI. Ronald Press, New York, 1935.

*Layout in Advertising. W. A DWIGGINS. Harper & Brothers, New York, 1928.

The Technique of Advertising Layout. FRANK H. YOUNG. Crown Publishers, New York, 1946.

Graphic Design. LEON FRIEND and JOSEPH HEFTER. McGraw-Hill, New York, 1935.

Mise-en-Page. A. TOLMER. Studio Publications, New York, 1931.

The Bauhaus, 1919-1928. Edited by HERBERT BAYER, WALTER and ISE GROPIUS. Museum of Modern Art, New York, 1938.

The New Vision. L. MOHOLY-NAGY. George Wittenborn & Co., New York, 1946.

Language of Vision, GYORGY KEPES. Paul Theobald, Chicago, 1944.

MAGAZINE AND NEWSPAPER TYPOGRAPHY

Typography and Mechanics of the Newspaper. KENNETH E. OLSEN. D. Appleton & Company, New York, 1930.

Advertising Production, A Manual of the Mechanics of Newspaper Printing. BEN DALGIN. McGraw-Hill Book Company, New York, 1946.

The Typography of Newspaper Advertisements. FRANCIS MEYNELL. Frederick A. Stokes Company, New York, 1929. Showing English, French, Dutch and American typefaces.

LETTERING AND CALLIGRAPHY

Lettering of Today. Edited by C. G. HOLME. The Studio Limited, London, 1937 (Studio Publications, New York). Special Autumn Number, 1937.

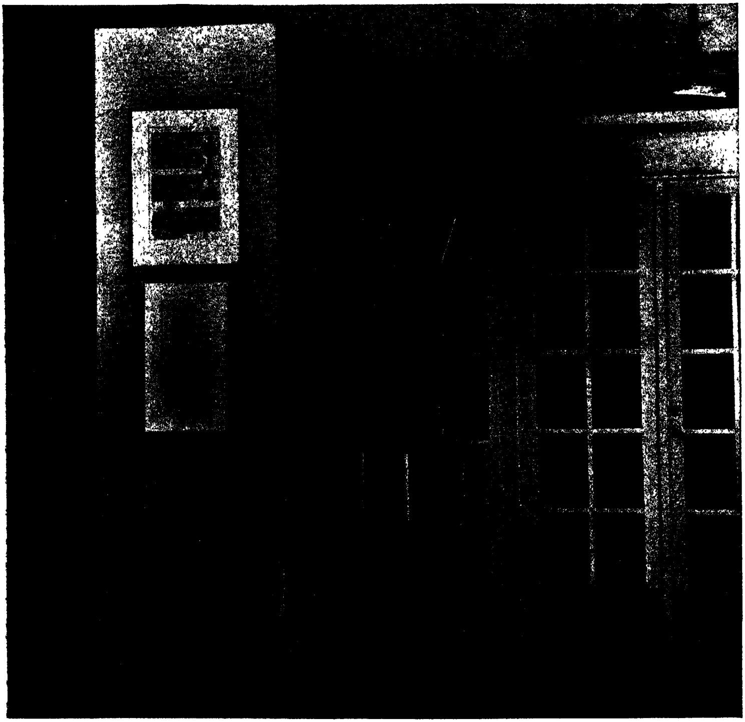
A Handwriting Manual. ALFRED J. FAIRBANK. Dryad Press, Leicester and London, 1932.

Lettering for Students and Craftsmen. GRAILY HEWITT. Seeley, Service & Company, London, 1930.

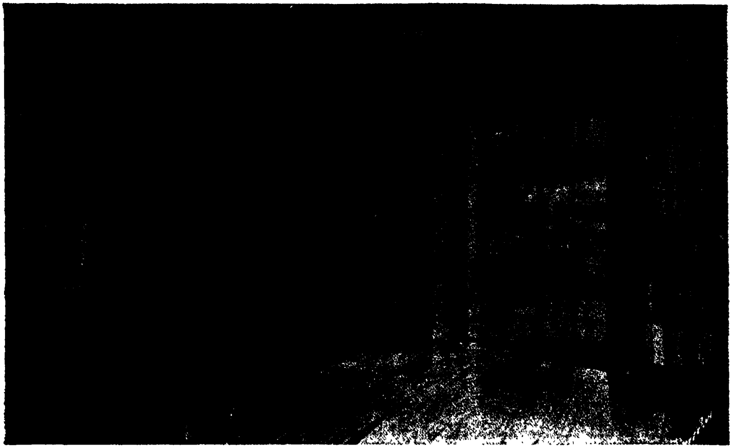
*Writing and Illuminating and Lettering. EDWARD JOHNSTON. With diagrams and illustrations by EDWARD JOHNSTON and NOEL ROOKE. Sir Isaac Pitman & Sons, Ltd., London, 1932, or New York, 1939.

Lettering, a series of 240 plates, illustrating the modes of writing in western Europe from antiquity to the end of the 18th century. Introduction by HERMANN DEGERING. Ernest Benn, London, 1929. Translation of "Die Schrift," Wasmuth, Berlin, and "L'Ecriture," Librarie des Arts Décoratifs, Paris.

The Anatomy of Lettering. WARREN CHAPPELL. Loring & Mussey, 1935.



A corner of the working library of Taylor & Taylor, Printers of San Francisco, Cal.



The library of the late D. B. Updike at the Merrymount Press, Boston, Mass.

The Universal Penman. GEORGE BICKHAM. Calligraphy and Flourishes of 1758. Paul A. Struck, New York, 1941.

Alphabets and Elements of Lettering. FREDERIC W. GOUDY. University of California Press, Berkeley, Cal., 1942.

Penmanship of 16th, 17th and 18th Centuries, Examples from English and Continental Writing Books. LEWIS F. DAY, B. T. Batsford, London. (No date.)

PERIOD TYPOGRAPHY

Printing in the 15th Century. GEORGE PARKER WINSHIP. University of Pennsylvania Press, Philadelphia, 1940.

The Spanish XVI Century. HENRY THOMAS. "Periods of Typography." Charles Scribner's Sons, New York, 1926.

French 16th Century Printing. A. F. JOHNSON. "Periods of Typography," Charles Scribner's Sons, New York, 1928.

The Italian Sixteenth Century. A. F. JOHNSON. Ernest Benn, Ltd., London, 1928. From "Periods of Typography" series.

*One Hundred Title Pages, 1500-1800. A. F. JOHNSON. John Lane, The Bodley Head, Ltd., London, 1928.

Four Centuries of Fine Printing. Introductory text and indices by STANLEY MORISON. Ernest Benn, London, 1924.

The Art of the Printer, 250 Title and Text Pages Selected from Books Composed in the Roman letter, Printed from 1500 to 1900. STANLEY MORISON. Ernest Benn, London, 1925.

*Type Design of the Past and Present. STANLEY MORISON. The Fleuron, London, 1926.

Nineteenth Century Ornamented Types and Title Pages. NICOLETTE GRAY. Faber & Faber, Ltd., London, 1938.

Fashions in American Typography, 1780-1930. EDMUND G. GRESS. Harper & Brothers, New York, 1931.

Modern Fine Printing. STANLEY MORISON. Ernest Benn, London, 1925.

Printing of Today, an Illustrated Survey of Post-war (World War I) Typography in Europe and the United States. OLIVER SIMON and JULIUS RODENBERG. Harper & Brothers, New York, 1928.

TYPE MASTERS

*In the Day's Work. DANIEL BERKELEY UPDIKE. Harvard University Press, Cambridge, Mass., 1924.

Typologia. FREDERIC W. GOUDY. University of California Press, Berkeley, 1940.

A Half-Century of Type Design and Typography (1895-1945) (two volumes). FREDERIC W. GOUDY. The Typophiles, New York, 1946.

Goudy, Master of Letters. VREST ORTON. Black Cat Press, Chicago, 1939.

The Work of Bruce Rogers, Jack of All Trades—Master of One, An American Institute of Graphic Arts and Grolier Club of New York Catalogue. Oxford University Press, New York, 1939.

Bruce Rogers, Designer of Books. FREDERIC WARDE. Harvard University Press, Cambridge, 1925. (From Fleuron No. 4.)

Paragraphs on Printing. Elicited from BRUCE ROGERS in talks with JAMES HENDRICKSON on the Function of the Book Designer. William E. Rudge's Sons, New York, 1943.

ADVERTISING AND BOOK PRODUCTION

*The Technique of Advertising Production. THOMAS BLAINE STANLEY. Prentice-Hall, Inc., New York, 1946.

The Penrose Annual, graphic arts compendium published annually in England. Lund Humphries, London. Edited by R. B. FISHENDEN.

*Advertising and Publishing Production Year Book, Numbers 1 to 7. 7th edition, 1941. Colton Press, New York. Edited by LEO H. JOACHIM.

*A Primer in Book Production. FRANK B. MYRICK. Bookbinding and Book Production, New York, 1945.

*Proofreading and Copy Preparation. JOSEPH LASKY. Mentor Press, New York, 1941.

ENGRAVING AND PRINTING PROCESSES

Process and Practice of Photo-Engraving. H. A. GROESBECK. Doubleday, Doran Company, Garden City, 1924.

Commercial Engraving and Printing, a Manual of Practical Instruction and Reference Covering Commercial Illustrating and Printing by All Processes. CHARLES W. HACKLEMAN. Commercial Engraving Publishing Company, Indianapolis, Ind., 1921.

PAPER, INK AND BINDING

*Bookbinding and the Care of Books. DOUGLAS COCKERELL. D. Appleton Company, New York, 1912.

A Series of Monographs on Color (three vols.) by Research Laboratories of the International Printing Ink Corporation, New York, 1935.

*Paper Making, The History and Technique of an Ancient Craft. DARD HUNTER. Alfred A. Knopf, New York, 1943.

Printing Papers. W. B. WHEELWRIGHT. University of Chicago Press, Chicago, 1936.

Bookbinding, Its Background and Technique (two volumes). EDITH DIEHL. Rinehart & Company, New York, 1946.

GENERAL PRINTING PUBLICATIONS

*The Dolphin: A Journal of the Making of Books, No. 1, 1933, Manual Processes of Type Design, Presswork, Papermaking and Bookbinding. No. 2, Machine Processes of Typesetting, Presswork, Bookbinding. No. 3, A History of the Printed Book. The Limited Editions Club, New York.

Ars Typographica. Edited by FREDERIC W. GOUDY and DOUGLAS C. MC MURTRIE. 1918 to 1926. (Number 4, Part I in 1940.)

The Fleuron, Volumes 1 to 7. Edited by OLIVER SIMON and STANLEY MORISON. London, 1923-1930. Important studies on all phases of bookmaking.

Many of the older titles are out of print but are worth tracking down at bookshops specializing in books on the graphic arts.

For further reading consult "Biblotheca Typographica," a list of books by Horace Hart, the Printing House of Leo Hart, Rochester, New York, 1933; "Seventy Books about Bookmaking," by Hellmut Lehmann-Haupt, Columbia University Press, New York, 1941; and "Books for the Advertising Man," compiled by The Bureau of Research and Education, Advertising Federation of America, New York, 1946.

In addition, the working library shelves of all type men should hold a "good" dictionary, encyclopedia, almanac, atlas and style manual. The following are among those chosen as standard works by adoption of the Trade Book Clinic of the American Institute of Graphic Arts in 1939:

Manual of Style. University of Chicago Press; or
Manual of Style. U. S Government Printing Office.
Encyclopedia Britannica; or
Columbia Encyclopedia. Columbia University Press.
World Almanac.
Citizen's Atlas of the World. Bartholomew.
Merriam Webster's New International Dictionary.

To which I would like to add the "Dictionary of Printing Terms," published by the Porte Publishing Company, Salt Lake City, Utah.

GLOSSARY

Typeface Terminology and the More Common Printing Terms

A

AGAINST THE GRAIN. The fibers in paper generally run in one direction. A sheet that is folded at right angles to that direction is folded *against the grain.*

AGATE. 5½-point type used in classified advertising. Agate is 14 lines to the inch.

ALIGNMENT. The arrangement of type so that all characters line up at the bottom. This becomes a problem when letters of different sizes or styles are assembled on the same line.

AMPERSAND. The short "and" (&) representing "and-per-se-and." The symbol is the Latin word "et," meaning "and."

ANTIQUE FINISH. A roughened, porous, uneven surfaced paper made by hand or by machine.

ARABIC FIGURES. The characters 1, 2, 3, 4, etc., as distinguished from the Roman I, II, III, IV.

ASCENDERS. Vertical stems of b, d, f, h, l, t, k. Portion of type which goes above the common "x" height of lower case letters.

AUTHOR'S CORRECTONS or AUTHOR'S ALTERATIONS (A.A.s). Changes made on the galley proof or subsequent proofs by the author, that are additions to or changes from his original copy.

B

BANK. A composing room frame or cabinet, usually table height, for holding type filled galleys of standing or dead matter.

BASTARD TITLE. Short title preceding title page. On right-hand page, containing title of book only.

BLACK LETTER. Commonly called Gothic, such as Cloister Black or Old English. Used in ecclesiastical printing.

BLEED. When a printed illustration continues off the edge of the sheet, it is said to "bleed."

BODY. The up and down part of the printing side of a type character. Twelve-point type refers to the height of the body. The face of the type would be slightly smaller than 12 points.

BODY TYPE. Type used for text matter. Headings and larger type called display type.

BOLDFACE. A heavy-face type, used for contrast with the lighter weight text.

BOND. Hard surfaced antique paper used for business correspondence and record keeping.

BOOK PAPER. Coated and uncoated paper stocks used primarily for books and publications.

BORDER. Rules or ornaments that surround a block of type.

BRACE ⏞

BRACKETS [ ]

BREAK-FOR-COLOR. If a type form is to be printed in more than one color, it is the makeup man's operation of dividing the type and plate matter into separate color forms.

BROCHURE. A more elaborate pamphlet or booklet. A soft-covered book with relatively few pages.

BUTTED SLUGS. A type line made up of two linotype slugs placed end to end or *butted* to make one continuous line. This happens when the type measure called for is wider than the linotype machine can cast.

C

CALLIGRAPHY. Fine writing, as distinct from what is generally called lettering.

CAP. An abbreviation for capital letter or majuscule. Caps and small caps (c. and s.c.) are called upper case letters.

CAPTION. Descriptive lines of type beneath an illustration.

CARET. A proofreader's sign used to denote the insertion of new matter (^).

CASE. A shallow, open, wooden tray, divided into small compartments, in which individual types are kept. The upper of two cases contains capitals and the lower, the small letters. Hence the type designation of "UPPER CASE" and "lower case" letters. It is also the hard cover of a book made separately from the leaves of the book.

CASTING-OFF COPY. Calculating the number of pages or space a given amount of copy will take in a given size of type.

CATCH LINES. Usually headings that are set in galley proofs as an aid to the proofreading author. Commonly in size of text letter. Replaced later by correct size type in page makeup.

CHASE. An iron or steel frame that holds type matter and engravings.

COLLATE. Putting signatures or pages in correct order of book.

COLOPHON. Information in the form of a block of text, or a printer's design placed at the end of a book, giving the name of the printer and the names of those responsible for its publication.

COLOR. The grayness of a block of type. A uniform, even tone is desirable.

COLUMN RULE. A thin, vertical rule dividing columns of type.

COMPOSING ROOM. Area in a printing plant given over to setting type, makeup and lockup.

COMPOSING STICK. A flat, oblong, metal tray in which the compositor places the type as he takes it from the case.

COMPOSITION. Type matter, set either by hand or by machine.

CONDENSED. Narrower version of a typeface.

COPY. The matter or manuscript to be set in type by the printer. Photographs and art work to be reproduced by the engraver is known to him as *copy.*

COUNTER. Flat and inside part of a typeface, below and parallel to the printing surface.

CURSIVE. Flowing italic form of type—imitation handwriting.

CUT. An engraving plate, electrotype or stereotype. Came into use as the short form of "wood cut."

D

DAGGER † DOUBLE DAGGER ‡—Reference marks.

DASHES. Plain, swelled in the middle, or ornamented lines, used to separate thoughts on a page.

DELETE. A proofreader's mark, meaning to take out.

DESCENDER. Stems that hang below the "x" height of a lower-case letter as g j p q y.

DIPHTHONG Æ Œ æ œ

DISPLAY MATTER. Words in printed matter made prominent by means of greater size, heavier weight or position on a page. Display lines are usually over 14 point in size.

DISTRIBUTING. Returning hand type to compartments in type case or linotype matrices to proper channel in a magazine.

DRIVE. Distance of face to shoulder on a type letter. The depth of strike.

DUMMY. A dummy consists of unprinted sheets, folded, trimmed (and stitched or sewn if a book) made the size of the final job. An artist's dummy is worked up with artwork or pasted photostats. The type is suggested by lines.

E

ELECTROTYPE. A printing plate duplicating the original type matter and engravings.

EM. The square of the body of type, such as 12-point *em,* which is 12 points high and 12 points wide. It is a unit of type measurement used in instructions for indention and column width as well as for calculating the total amount of type in a page.

EN. Half the square of a letter. One-half of a set-wise em.

END PAPERS. Pages added at the beginning and ending of a book. They are usually of different color, weight or texture than the text paper.

ERRATA. A separate page or slip listing typographic errors inserted in a book.

EXPANDED. Wider or extended version of a typeface.

F

FACE. The impression surface of type. The particular design of a font of type.

FAMILY. The collective variants of a typeface—normal width, condensed, expanded, outline, etc.

FIST. ☞ right and left ☜

FLORET. A flower or leaf-shaped ornament made into a type-high character. Used as a "spot" or to embellish a page of type.

FLY LEAF. The unprinted leaf of paper bound in front and in back of a book.

FOLIO. The number of a page. A book page obtained by folding a full-sized sheet only once. A volume of the largest size.

FONT. A complete set of type characters of one size and style. Letters of the alphabet, punctuation marks and numerals. Quantity of letter in a *font* varies in accordance with the frequency of its use.

FORM. One or more pages or plates locked up in a chase ready for press, or, if in a foundry chase, ready for electrotyping.

FORMAT. The physical size and shape of a page or the general appearance of a book or publication. This takes into account typeface, paper used and type of binding.

FOUNDRY TYPE. Single types obtained in fonts from typefounders such as American Typefounders, Bauer Type, etc.

FRAKTUR. A letter form common in Germany. First cast in metal by Gutenberg. Similar to our Gothic or Black Letter.

FRONT MATTER. All matter in a book that precedes the text proper.

FRONTISPIECE. An illustrated page facing the title page of a book.

FURNITURE. Pieces of metal or wood, less than type high, cast or cut to multiples of pica ems, used to place between or around pages or other composed matter in a form, for the purpose of filling out blank space and to aid in holding form in the chase.

G

GALLEY. A shallow tray used to hold type after the lines have been taken from the composing stick. Type matter is generally kept on the galley until a hand proof has been pulled.

GALLEY PROOF. A rough proof made on a proof press from type matter that is in galley form.

GAUGE (type). Graduated rule of picas and agate lines.

GOTHIC. A black-letter, such as Cloister Black or Old English. Incorrectly used to mean a sans-serif face, as Franklin Gothic.

H

HAIRLINE. The thinnest type-high rule made.

HAIR-SPACES. One half and one point, under type-high spaces. Also spaces that are ⅛ to 1/6 of type body.

HALF-TITLE. A right-hand page in a book, preceding the first chapter, bearing the title of the book, and used as well for main divisional headings throughout the book.

HALFTONE. A photo-engraving plate used to duplicate photographic copy or art work that has gradations of tones.

HANGING INDENTION. All lines of a block of type are set back except the first line.

HELL BOX A composing-room receptacle for discarded, broken or battered type.

I

IMPOSE. To arrange pages in a chase so that they will appear in consecutive order when the printed sheets are folded.

IMPRESSION. The bite or impress of type and plate on a sheet of paper.

IMPRINT. The name of the printer or publisher and place of printing—a colophon.

INCUNABULA. Books printed during the cradle days of the invention of printing from movable type—from approximately 1440 to 1501.

INDENTION. The setting of a line or lines shorter in type width than the measure of the text.

INFERIORS. Small figures or letters at foot of type letter. H_2 H_3

INITIAL. Large first letter of a word starting a paragraph. Stand-up, 2-line, 3-line.

INLINE. A letter with white line cut in it.

INSERT. An illustration, map or other material, usually on paper different from the text, bound within the leaves of a book or magazine.

INTAGLIO. A printing plate in which the image to be reproduced is below the surface of the plate. Sheet-fed gravure, rotogravure, steel engraving and etching are examples of the *intaglio* process.

INTERTYPE. A slug-casting, type-setting machine similar in most respects to the Linotype.

ITALIC. A general term descriptive of all types that slope toward the right.

J

JUSTIFICATION. Spacing out of lines of type with spacing material to the asked for length.

K

KEEP STANDING. If there is a probability of using type forms after they have been printed from, the instruction "keep standing" is given.

KERNED LETTER. A type character that has a part of its face projecting beyond the body. Kerning makes for closer spacing.

KEY PLATE. In color printing the *key plate* is the one used as a guide for obtaining the register of the other colors.

KILL. The instruction to discard type or plates. The opposite of "alive" or "live matter."

L

LAID. Paper that shows wire marks when held to the light.

LAY OF CASE. Arrangement of compartments in a type case.

LAYOUT. A sketch showing the arrangement of types, decorations and illustrations for a book or any piece of printing. It is also called a "tissue."

LEADER. Dotted or hyphen ---------- rule, cast in en, em, 2-em and 3-em widths.

LEADING. The insertion of thin strips of metal called leads between lines of type to separate them. A lead is 2 points in thickness.

LEAF. A sheet of paper in a book, a page being one side of a leaf. An 160-page book has 80 leaves.

LETTER SPACED. Spaces inserted between letters of a word.

LETTERPRESS PRINTING. The relief method of printing from type and plates. It is commonly called just "printing."

LIGATURE. Two or more connected or tied letters cast on one body as æ œ ff fi ffl and the capitals Æ and Œ, roman and italic.

LINE GAUGE. Printer's measuring rule graduated by picas and half picas.

LINOTYPE. A slug-casting, type-setting machine (a line-of-type).

LIVE MATTER. Type matter not yet put on press, or material being held standing for a reprint.

LOCKUP. Tightening type and plates in a form by means of quoins so that it will lift in a solid mass.

LOGOTYPE. Sometimes used to mean ligature. In advertising parlance it means an engraving of a company trade name or a person's signature.

LOWER CASE. The uncapitalized letters of the alphabet, abbreviated as l.c. Minuscule letters.

M

MACHINE COMPOSITION. Type composition done on any of the type-setting machines, such as Linotype, Intertype, Monotype or Ludlow.

MACHINE FINISHED. A category of printing book papers that is distinguished by its finish. Obtained by running sheet through calender stacks on a paper machine. Called M. F. and S. & C. (Super and Calendered).

MAKEREADY. Preparing a form on the press for printing. This very exacting art consists of cutting and laying tissues to raise or lower parts of type and plate matter (underlaying and overlaying) so that the impression will be even, clear and distinct, neither too light nor too heavy. The skill with which this is done results in the difference between so-so and fine presswork.

MAKEUP. The arrangement of lines of type and illustrations into pages of proper length, with page numbers, heads, running heads, etc. This operation takes place after type in galley proofs has been corrected, and is just prior to the locking-up process.

MASTHEAD. The name of a magazine or newspaper set in a distinctive type or hand-lettered. At the head of first page of a newspaper.

MATRIX (or MATRICE). The mold in which the face of a type is cast. Made by stamping or cutting. Also the papier-mâché mold made from a page of type and engravings. This is used for stereotyping and is commonly known as a "mat."

MATTER. Type that has been set. Live matter is ready for printing. Dead matter is no longer needed for printing.

MEASURE. The width of a type line.

MODERN. An historical style grouping of typefaces, such as Bodoni, Didot, etc.

MONOTYPE. A keyboard and a type-casting machine that sets and makes individual types.

MORTISE. An opening made inside a printing plate to admit the insertion of type or other matter. If an area is cut away around the outside edge of a plate for type matter insertion it is called a "notch."

N

NONPAREIL. An old type measurement equal to half a pica or 6 points. When applied to spacing material, it is equal to three leads.

O

OCTAVO (8vo.). A book or page size made by folding a sheet of paper so that each leaf is ⅛ of the whole sheet. 16 pages.

OFF ITS FEET. Type that has been loosened in a form and no longer stands upright. Only part of the face of the type then prints.

OFFSET. In letterpress printing, a smudge or an unwanted transfer of undried ink from a freshly printed sheet upon another sheet. Offset printing is a planographic process (lithography). The lithographic image is "offset" on to a rubber blanket and then on to paper.

OLDSTYLE (O. S.). A 16th and 17th-century letter form, as Garamond O. S., or Caslon O. S. An historical grouping of typefaces.

ORNAMENTS. Design units, cast as type. They can be assembled for borders and spots of decoration.

OUT OF REGISTER. In color printing, when two or more colors of a job fall short of each other or overlap. Also when two sides of a sheet do not back up each other exactly.

P

PAGINATION. Numbering the pages of a book.

PARAGRAPH MARK ¶. A reference mark and a proofreader's mark indicating a change in the paragraphing of the text.

PI or PIED. Type accidentally mixed up and in confusion. To pi a form is to disarrange the letters in the pages of which the form is composed.

PICA. A measurement of type composition equal to 12 points or approximately one-sixth of an inch.

PLATE. Short for engraving, or electrotype or stereotype plate.

POINT. The unit for body type sizes. A point is .013837 inch or nearly 1/72 of an inch.

POINT SYSTEM. A system used to designate sizes of type by number of points. Based on the pica, subdivided into 12 equal parts, each part is one point.

POINTS. Punctuation marks – . , ; : ! ? — in a font of type.

POS. Short for apostrophe.

POSITIVE PLATE. A photo-engraving in which the black of the original drawing is made to reproduce white, or vice versa.

PRESS PROOF. Proofs of type and engravings made on a printing press before the start of the press run.

PROOF. An impression taken from type or plate on a proof press for correction first by the proofreader, then by the author.

PROOFREADERS' MARKS. The marks by which proofreaders indicate the corrections that the compositor is to make. These marks have been standardized so that it is almost a universal sign language.

Q

QUADS. Cast under-type-high metal blanks used to fill lines and spaces, such as in a paragraph indention or in the last line of a paragraph. The word is an abbreviation for quadrat. The em quad is called a "mutton" and the en quad a "nut."

QUARTO. A book size made by folding a whole sheet twice to make four leaves, or eight pages.

QUOIN. A wedge-shaped locking device for holding type and plate matter in a chase.

QUOTES. Quotation marks—"open quote, close quote."

R

RAG PAPER. Paper made in part or whole of linen or cotton rags.

REAM. Now come to mean 500 sheets of paper (the long ream), formerly 20 24-sheet quires or 480 sheets (short ream). The printers' ream is 516 sheets.

RECTO. The right hand page of an opened book; its back would be the verso.

REFERENCE MARKS. * † ‡ § || ¶. Marks used to relate a word to a note or passage at the bottom of the page or elsewhere in the book.

REGISTER. Printing in exact alignment on both sides of a sheet; in color work, so that no one color extends beyond its proper position.

REGLET. A strip of hardwood lower than type-high used as type furniture.

REPRINT. A second or later printing of a work as distinguished from the first printing made from the manuscript

RETOUCHING. The correction or improvement of art copy, such as retouching photographs for reproduction by means of an air brush, pencil or camel's hair brush.

REVERSE PLATE. An engraving, where the object facing left is made to face right, or vice versa. Achieved by flopping negative.

ROMAN. Type with up-and-down main strokes, as contrasted with italic or sloping main strokes.

ROUTING. The process of cutting away with a routing machine or tool those portions of an engraving which should not show in printing.

RULE. A strip of type-high metal used for printing a continuous line or lines of various thicknesses.

RUN AROUND (RUN ROUND). The arrangement of type matter around an illustration or box.

RUNNING HEAD. The line of copy which appears across the top of a book or magazine page. The book title, chapter title or subject of page, title or magazine, or month and year.

S

SADDLE STITCH. To bind folded sheets by sewing or wiring with metal staples through the fold. Such binding usually includes the cover of the magazine or booklet.

SANS-SERIF. A style of type without a serif or short finishing stroke at the end of letters.

SCORE. To crease cardboard or heavy paper stock so that it will fold at the desired place, or tear exactly.

SCOTCH RULE. The combination of a heavy and light rule, such as a 4-point and 1-point rule, or a 2-point and a hairline.

SCRIPT. Type resembling handwriting.

SECTION MARK § A reference mark.

SERIES. Fonts of different bodies, but same style of typeface, as 8- 10- and 12-point of Caslon Old Style.

SERIFS. The lines that finish off the strokes of a letter. They are at right or near right angles to a vertical or horizontal stroke.

SET. The horizontal width of the body of type.

SET SOLID. Type matter with no leading used between the lines.

SHEET WISE. Presswork in which the two sides of a sheet are printed from different forms, as distinguished from "work and turn."

SHOULDER. The area surrounding a typeface below and parallel to the face of the character.

SIDE HEAD. A subtitle or a paragraph heading aligned with the side of type matter. It is usually distinguished from the rest of the paragraph by being set in another typeface.

SIDE STITCHING. Stitching together folded sheets, that are placed one above the other. When sheets are bound in this way, the cover is usually attached by glueing.

SIGNATURE. The name given to the printed sheet of a book that has been folded to page size. Signatures come in multiples of four, making 4, 8, 16, 32, 64, etc., pages. It is also a symbol to aid the bookbinder in collating. A figure or letter at the bottom of the first page of each signature

SINGLE QUOTES. Single quotation marks, as 'and'.

SIXTEEN MO. (16 mo.). A size of book made by folding a sheet of paper to make 16 leaves, or 32 pages.

SLIP SHEET. To prevent freshly printed sheets from smudging with ink as they come off the press, a piece of paper is placed or slipped between the sheets Offset spray devices have today mostly done away with the need for slip sheeting.

SMALL CAPS (s.c.). Capitals of a smaller size than the regular capitals of a font of type Usually the same height as the lower case "m" in the font.

SOLID. Type with no space between lines--not leaded.

SORTS. Single letters not in standard assortment of foundry type. Single extra characters cast on Monotype for making corrections. Term to particularize a letter or letters as distinguished from a font.

SPACES. Hair spaces ⅛ to 1/6 of body, thin spaces 1/5 of body, middle spaces 1/4 of body, and thick or normal spaces 1/3 of body.

SPREAD. A pair of facing pages, sometimes called "two pages facing." A center spread is different in that it is formed by a single sheet that makes a spread in the middle of a saddle-stitched publication.

STANDING MATTER. Composed matter which is kept from one printing to another.

STEM or SHANK. Area from foot to shoulder of foundry or Monotype character.

STEREOTYPE. A coarser type of facsimile printing plate, made from a papier-mâché mat, which, in turn, is taken from the original type and plates.

STET. A proofreader's mark meaning "let it stand," written opposite a word in a proof to indicate that it is wrongly marked for deletion and that such marking is to be disregarded.

STONE. The old flat stone table upon which forms used to be imposed and locked up, now made of metal. The workman who works on the *stone* is called a stone hand or stone man.

STRAIGHT MATTER. Ordinary reading matter without run arounds, display types or illustrations and all of the same type size and width.

SUPER. The abbreviation for "super-sized and calendered paper." It is a smooth, hard-surfaced but noncoated printing paper.

SUPERIORS. Small figures or letters that align with upper half of a letter. H^a, H^2.

SWASH LETTERS. Italic capitals and lower case letters with flourishes for use at the beginning or end of a word. They are found in such fonts as Caslon and Garamond.

T

TABULAR MATTER. Type matter made up chiefly of figures and words separated by horizontal and vertical rules.

TEXT. The type used in the main part of a page, as distinguished, in a book, from the front matter, the notes, comments, appendix and index.

TIP-IN. A leaf printed separately and pasted by hand into a book or publication.

TITLING. Caps only of a font, with no shoulder.

TOOLING. Hand or machine work on a photo-engraving to improve its printing qualities. Also the process of ornamenting fine leather bindings.

TWO-UP or TWO-ON. Said of a job in which two sets of duplicate plates are printed from at the same time, making two of the form in one impression.

TYPE HIGH. Height of type—0.918 inch from foot of type to printing surface.

U

U. & L.C. Upper and lower case letters.

UPPER CASE. Capitals and small-capital letters.

V

VELLUM. Paper made to imitate thin parchment.

VERSO. The left-hand page of an opened book. The back of a leaf.

VIGNETTE. A halftone or other engraving of irregular shape. In the case of a halftone vignette, the edges of the engraving, when properly printed, fade off into the paper.

W

WATER MARK. A distinguishing mark or device in the fabric of a printing paper. It is easily seen when the sheet is held to the light.

WIDOW. A single word, in a line by itself, ending a paragraph at the top or bottom of a page. *Widows* are frowned on in good typography.

WORK-AND-TURN. When all the pages on a sheet are imposed and printed in one form, or half sheetwise, the sheet is turned and printed with the same form on the second side, thus giving two copies of the work when the sheet is cut.

WORK-UPS. Unwanted impressions of spaces, quads or under type-high matter on a printed sheet.

WOVE. Paper showing no laid marks when held up to the light. Made on a machine or mold having closely woven wires.

WRONG FONT (W.F.). A proofreader's mark which shows that a wrong face of type has been used in a type composition.

X

X-HEIGHT. The height of lower-case letters, excluding the ascenders and descenders. The height of a lower case "x."

Index

Abbey Text type, 109
Accent marks, 32
Advertisement, elements of, 58
Advertising and Book Production, books on, 152
Agate, 12
Airport Gothic type, 37
Albers, Joseph, 143
Aldus Manutius, 64, 67, 71, 72, 76, 78
  type, 26, 69
All-Purpose-Linotype, 21
American Antiquarian Society, 88, 93
American Institute of Graphic Arts, 143, 148
American Typefounders, 94, 106
Amman, J., 75, 78
Ampersands, 30
Antigone type, 115
Antique type, 41, 46, 98
Architect's proportion, 60
Arrighi (see Vicentino), 74, 75, 76, 77, 78
  type, 46, 74, 114
Ars Typographica, 110
Art Nouveau, 112
Ascender, 14
Ashendene Press, 112
Association method of type recognition, 45
Aymar, Gordon C., 8

Bache, B. F., 86
Badius, C., 77
Balloon type, 46
Barnum type, 46
Bartlett, E. E., 27
Baskerville, John, 41, 88, 89, 92
  type, 28, 30, 41, 46, 47, 48, 49, 93, 114
Bâtarde, 67
Bauer Type Foundry, 39
Bauhaus, 141, 142, 143, 146
Bayer, Herbert, 143, 146
Beall, Lester, 119, 141, 143, 144, 145, 146
Begg, John, 120
Behrens, P., 106
Bell, John, 89, 93
  type, 41, 46, 88, 89, 93
Bembo type, 46
Benedictine type, 40
Benton, Morris Fuller, 111
Bernhard, Lucian, 37, 111, 121
  Cursive type, 46, 111
  Gothic type, 37, 111
  Roman type, 111
Bernhard type, of G. W. Jones, 114
Bertham type, 113
Berthold Typefounders, 111
Beton type, 39, 46
Bewick, Thomas, 89, 94
Bindings, cloth book, 100
Binny and Ronaldson, 94, 99
Black letter type, 58, 67
Blado, Antonio, 78
  type, 46, 78
Blaeu, W. J., 83
Blumenthal, Joseph, 115
Bodleian Library, 69
Bodoni, Giambattista, 31, 89, 92
  type, 26, 31, 32, 36, 40, 41, 46, 47, 48, 49, 89, 93, 98, 111, 142
Body, 13, 14
Book Arts Club of the Univ. of Cal., 148
Bookbuilders of Boston, 148
Bookhand, semi-formal, 69
Booklet type, 111
Bookman type, 41, 46
Book pages, arrangement, 60
  title page, elements of, 53
Border slides, 14
Bosco, Alfred, 8
Boston News-Letter, 89
Boston Society of Printers, 148
Braces, section, 30
Brackets, 30
Bradford, William, 83, 84, 89, 90, 92
Bradley, Will, 32, 98, 106, 109, 111
Braque, 146
British Museum, 69
Brown, John Carter Library, 69
Bruce type foundry, 111
Brushscript type, 111
Bullen, Henry Lewis, 29, 147

Bulmer, W. & Co., 93, 94, 99
  type, 41, 46, 88, 89, 93
Bunyan type, 112
Burtin, Will, 143, 146
Bushell, J., 92

Cadmus, 37
Cairo type, 39, 46
Calder, Alexander, 146
Caledonia type, 46, 115
Calligraphy, 75, 76
Camelot type, 110
Canson and Montgolfier, 88
Capitals, Italic, 25
  Roman, 25
  Rustic, 25
  spacing, 35
  Square, 25
Caractères Augustaux, 98, 103
  de Civilité, 76, 77, 78
  de l'université, 27, 81, 83
Caravan ornaments, 115
Cartaret Club, 148
Caslon, H. W. & Co., Ltd., 29
  William, 28, 29, 87, 88, 89, 90, 98
  Old Face type, 36, 40, 98
  Old Style type, 28, 29, 41, 45, 46, 47, 48, 49, 58, 83, 93, 98, 103, 109
  Open Face type, 93
Caster, Giant, 20
Casting devices, 9
Caxton Club, 148
  William, 70, 72
Centaur type, 46, 68, 71, 72, 111, 116
Century type, 46, 109
Champfluery, 76, 77, 78
Chap Books, 106, 109, 110
Chap hands, 32
Chappell, Warren, 115, 122
Character count, 10
Characters, alternate, 26
  quaint, 28
Chaucer type, 98, 105
Cheltenham type, 46, 109, 111
Chepman and Myllar, 76
Chiswick Press, 29
Church, W., 100
Civilité type, 46
Clarendon type, 39, 98
Cleland, Thomas Maitland, 26, 111
Cloister black type, 46
  type, 28, 46, 47, 48, 49, 68, 71, 72, 111
Clymer, George, 88, 94, 99
Cobden-Sanderson, 98, 106
Cochin, Nicolas, 14, 41, 42, 46, 93
Cockerell, Douglas, 106
Colines, Simon de, 75, 77
Collage, 140
Color, 144
  printing of type in, 42
  type, 35, 36
Columbiad Club, 148
Composing machine, first, 100
  room, 69, 98
  stick, 16, 18
Composition, hand, 21, 22
Compositor, 17, 22
Comprehensives, 55
Contemporary type grouping, 46, 47, 48, 49
Continental type, 39
Coronet type, 46
Corvinus type, 46
Cottrell, 46
Counter, 18
Coverdale, Miles, 77
Craftsmen Clubs, 148
Cranach Presse, 112
Cromberger, Juan, 77, 83

Dadaist typography, 141
Daniel, C. H. D., 98, 105
Danner, 77
Dashes, 30
da Spira, Johann and Wendelin, 66, 67, 69, 70, 72
Day, John, 75, 76, 78, 81
Day, Stephen, Matthew and Stephen Jr., 81, 83
Deberny & Peignot, 39
De Brocar, A. G., 76
Decorative type division, 46
Deepdene type, 30, 46, 110
Della Robbia type, 111
Descender, 14
De Tournes, J., 75, 77
Detterer, Ernst F., 114
DeVinne, Theodore Low, 41, 98, 106, 109
  on typographic niceties, 35
  on type problems, 58
  Roman type, 110
De Worde, W., 72
Dickinson's type foundry, 110
Didot, François A., 90, 93
  type, 41, 46, 89, 98, 102
Display size, 14
Directional Movement, 146
Dove, A. G., 140
Doves Bindery, 106
Drive, 18
Durer, Albrecht, 72, 112
Dwiggins, William Addison, 37, 108, 115, 147
  on Caslon type, 29
Dynamic symmetry, 60

Eden type, 115
Egenolff-Berner, 27, 78, 80
Egyptian type, 39
Ehmcke, E. H., 106
Electra type, 46, 108, 115
Ellis, Richard, 52, 123
Elzevir, Louis, 76, 78, 81, 83, 84
  type, 82, 98, 103
Emerson type, 116
Ems, figuring, 12
En, 12
Engravers Old English type, 46
Engraving and Printing Processes, books on, 153
Engraving methods, 41
Enschede, Joh. en Zonen foundry, 115
Estienne, Henri and Robert, 75, 76, 77, 78
  type, 46, 78, 114
Eusebius type, 28, 46, 68, 71
Eve type, 46, 112

Face, 13
Fairfield type, 46, 112
Farmer & Son, 101
Fashion type, 111
Fat faces, 46, 98, 100
Feet, 18
Felicity Italic type, 112
Fell, Dr. John, 84
  types, 46, 98, 105
Figgins foundry, 98
Figures, lining, 28, 93
  oldstyle, 28, 93
Fists, 32
Fleuron, 89, 112
Flinsch type foundry, 111
Flowers, printers, 32, 94
Font scheme, 14, 26
Fonts, weight, 26
Forum type, 46, 71, 110
Foundry type, 17
Fourdrinier, H. and S., 98, 99
Fournier, Pierre Simon, le jeune, 31, 32, 89, 90, 98
  type, 88, 93
Fractions, 28
Fraktur, 67
Frames, 17
Franklin, Benjamin, 89, 90, 93, 94
Franklin Institute, 88
Franklin Gothic type, 46
Freiburger, Gering and Kranz, 69, 72
French Old Style type, 98, 103
Froben, J., 72, 76, 77

Fry, Joseph, 91
Furniture, 35
Fust and Schoeffer, 63, 67, 70, 72
Futura type, 37, 46, 47, 48, 49
Futurism, 141

Gaige, Crosby, 114
Gaine, Hugh, 92
Garamond, Claude, 27, 75, 76, 77, 83
  type, 27 28, 41, 46, 47, 48, 49, 78, 80, 81, 83, 84, 110, 111
Gentry, Helen, 124
Georgian type, 114
Gill, Eric, 112, 113
  Sans Serif type, 112, 113
Gilliss, Walter, 29
Gilpin, Thomas, 41, 100
Girder type, 39, 46
Glick, M. B., 125
Glossary, 153
Golden Cockerell Press, 112
Golden section, 58
Golden type, 72, 98, 105
Goodhue, Bertram G., 109, 110, 111
Gothic Black letter, 37, 46
  pointed, 67
  round, 67
Goudy, Frederic W., 27, 30, 37, 71, 109, 110, 113, 115
  Bold type, 111
  Mediaeval type, 110
  Modern type, 110
  Newstyle type, 110
  Old Style type, 14
  Text type, 46, 110
Grandjean, Philip, 83, 84
Granjon, Robert, 27, 75, 76, 77, 78
  type, 41, 46, 78, 80, 114
Grant, John C., 40
Graphic effects, 144
Greek alphabet, old, 37
Green, Samuel, 83
Gress, Edmund G., 110
  on type measures, 36
Griffi, F., 69, 72
Gris, 146
Grolier, Jean, 64, 75, 78
  Club, 106, 148
Gropius, Walter, 141, 146
Grouping method of type recognition, 45
Guild of Venice, 77
Gutenberg, Johann, 62, 63, 67, 72
  Bible, 103

Haas, 88, 93
Hadriano type, 46, 110
Halftone, 98, 105
Hambidge, Jay, 60
Hammer, Victor, 116
  Uncial type, 46, 71, 116
Hand, cursive chancery, 25, 69
Hauck, Fred, 143, 145
Headlines, breaking, 41
Hendrickson, James, 147
Hoe, Robert, 98, 102, 106
Hoell, Lewis, 116
Holbein, H., 75, 76, 77
Holla type, 112
Hooper, C. Lauron, 110
Horgan, Stephen Henry, 105
Horne, H. P., 110
Hubbard, Elbert, 106
Humanistic hands, 67
Hunter, Dard, 41
Huntington, Henry E. Library, 69
Hypnerotomachia Poliphili, 42
Hypotenuse section, 58

Ibarra, J., 89, 93
Illustrations and type, 42
Imprimerie Nationale, 27
Incunabula, 69
Indentions, 38
Indicators, 32
Initials, 26, 40
Insel Verlag, 112
Intertype, 19
  Newspaper faces, 46
Italian Old Style type, 71
Ives, Frederic E., 105

Jacobs, S. A., 25
Jaggard, I. and W., 83
Jannon, Jean, 27, 46, 81, 83
Janson, Anton, 83
  type, 46, 83
Jensen, Gustav, 126
Jenson, Nicolas, 25, 27, 46, 67, 68, 70, 72
  Roman type, 26
Joanna type, 112
Job case, California, 17, 18
Johnson, Marmaduke, 83
Johnston, Edward, 112
Jones, George William, 78, 114
Jost, Heinrich, 39
Juxtaposition, 144

Kabel type, 37, 46, 112
Kandinsky, W., 146
Karnak type, 39, 46, 115
Kaufmann type, 46
Kelmscott Press, 105, 106
Kennerley type, 46, 110
Kepes, Gyorgy, 143, 146
Kerned letters, 38
Keyboard composing, 19
Kimball, Ingalls, 109
Klingspor foundry, 112
Koberger, Anton, 71, 72
Koch, Dr. Rudolf, 37, 112, 115
Koenig, Frederick, 100

Lanston, Tolbert, 106
Layout, Books on, 150
  department store, 59
  marking up, 56
  rough, 55
  thumbnails, 56
  type, 53
Lead, 12
Leaders, 30
Leading, 36
  guide, 36
Legend type, 46
Legros, Lucien A., 40
Lettering and Calligraphy, books on, 151
Letter size, 13
  tied, 30
  white, 27
Letters, inferior, 30
  superior, 30
Lettres de fantasie, 98, 102
Leyendecker, F. X., and J. C., 115
Library of Congress, 69
Ligatures, 30
Line Gauge, 12
Linotype, 19, 98, 106
  newspaper faces, 46
Lithography, 88, 94
Logotypes, 30
Long "s," 28
Lucian type, 111
Luckiesh, Matthew E., 36, 40, 42
Ludlow, 21
Lutetia type, 115
Lydian type, 37, 42, 46, 115

McCutcheon, John B., 115
Magazine, 19
  channels, 19
Magazine and Newspaper Typography, books on, 151
Maioli, Thomas, 75, 77
Man Ray, 146
Mansion, C., 72
Manuale Tipografico, 31, 89, 98, 100
Manuel Typographique, 90
Marchbanks, Hal, 110
Margins, book, 38
Martin, William, 93, 94
Massachusetts Spy, 89, 92
Matrix case, 20
Matter, Herbert, 143
May, Don, 127
Mazarin Library, 27
Measure, 12
Mechanick Exercises, 16, 84
Memphis type, 39, 46, 47
Mentelin, J., 67, 72
Mergenthaler, Ottmar, 106
Merrymount type, 110
Metro type, 37, 46, 115
Meynell, Francis, 112
Middleton, R. Hunter, 114
Miller and Richard foundry, 98, 101, 104
Miro, 146
Modern type grouping, 46, 47, 48, 49
Moholy-Nagy, L., 142, 143, 146
Mondrian, 141, 145, 146
Monotype, 20, 98, 106
Montaigne type, 111
Montallegro type, 110
Moreau, J. M., le jeune, 93
  Pierre, 84
Morison, Stanley, 89, 112, 114
Morgan, Pierpont, Library, 69
Morris, William, 35, 72, 98, 105, 106, 111, 114, 147
Moss, Frank K., 36, 40
Moxon, J., 16, 84
Museum of Modern Art, 146

Neuland type, 37, 42, 112
New England Courant, 89, 90
News cases, 17
New York Gazette, 89, 90
New York Public Library, 103
Nick, 18
Niepce, N. de, 102
Nitsche, Erik, 128, 143
Nonpareil, 12
Nussbaumer, Charles, 116

Offenbacher Werkstatt, 112
Old English type, 37
Old Face type, 29
Old Style type, 29
  grouping, 46, 47, 48, 49
Original Old Style type, 40, 41, 46, 98, 101, 104
Ornaments, type, 26
Ostwald, Prof. Wilhelm, 58

Pablos, Juan, 77, 83
Pabst O.S. type, 110
Paper, antique, 41
  coated, 41, 92, 106, 109
  ground wood, 41, 104
  machine made, 41, 100, 102
  wove, 41, 93
Paper, Ink and Binding books on, 153
Papyrus, 41
Paragraph space, 36
Parchment, 41
Parentheses, 30
Parks, William, 88
Parma type, 46
Payne, Roger, 93
Pericles type, 26, 37
Period Typography, books on, 152
Perpetua type, 112
Perrin, L., 98, 103
Philadelphia Graphic Arts Forum, 148
Phillips, Frederic Nelson, 26
Photogram, 143, 145
Photogravure, 98, 105
Photomontage, 144
Pica, 12
Pickering, W., 98, 100, 103
Plantin, Chrisopher, 75, 76, 77, 78
Plantin-Moretus Museum, 76, 77
Playbill type, 46
Point, 12, 18
Point system, American, 12, 98, 106
  Didot, 12
  Fournier, 93
Poliphilus type, 46, 71, 72
Poor Richard's Almanac, 89, 90
Poore, Taylor, 143, 145
Press, Adams, 97, 100, 102
  Columbian, 99
  cylinder flat-beds, 100, 102
  Gordon, 103
  perfecting, 98, 104
  Ramage, 94
  rotary, 98, 103, 104
  Washington hand, 99, 102
Printer's arithmetic, 12
  oblong, 60

Printing, collotype, 41
  gravure, 41
  History of Europe, 34
  History, books on, 150
  Industry of America, 148
  intaglio, 41
  invention of, 67
  letterpress, 41
  lithography, 41
  planographic, 41
  Practice, books, on, 150
  terms, common, 153
  Types, books on, 150
Priory Text type, 46
Proofreader's Marks, 60
Propaganda Fide, 31
Proportion, 58
Publications, General Printing, 153
Pynson, R., 75, 76

Quads, 36

Ramage, Adam, 88, 90, 94
Rand, Paul, 129, 141, 143, 146
Ransom, Will, 110
Ratdolt, E., 69, 71, 72
Reference marks, 30
Renner, Paul, 37
Ribbon, 20
Riley, Frank H., 130
Rittenhouse, W., 84
Rivers, in bad spacing, 36
Rockwell type, 39
Rogers, Bruce, 25, 110, 114, 147
Rollins, Carl P., 131
Romain du roi, 83
Roman Alphabet, Old, 37
Romanée type, 115
Roston, Arnold, 132
Rounce and Coffin Club, 148
Rowfant Club, 148
Roycroft Shop, 106
Rule twister, 98
Rules, 40
Runic type, 98
Running pi, 28
Rusch, A., 25, 72
Rushmore, Arthur, 133
Rust, Samuel, 102
Ruzicka, Rudolph, 112

St. Louis type foundry, 110
Salter, Stefan, 134
Samson type, 116
Sans serif type, 36, 37, 142
Sauer, Christopher, 92
Schoeffer, Peter, 63, 67, 110
Schools teaching art, 148, 149
  teaching printing, 148, 149
Schwabacher type, 67
Scotch Roman type, 14, 46, 98, 101, 102
Senefelder, Alois, 88, 94
Serif, 18, 50
Set, 18
Shakespeare Press, 93
Sherbow, Benjamin, 35, 36
Short "s", 93
Shoulder, 14, 18
Siegfried, Laurance B., 115
Signs, Commercial, 32
  mathematical, 32
Single type composing, 20
Singleton, Fred, 109, 111
Singrenius, J., 77
Slides, 19
Smithsonian Institution's Division of Graphic Arts, 88
Society of Calligraphers, 115
  of Typographic Arts, 148
Sorts, 26, 28
Spacebands, 19
Spaces, 35, 36
Spacing, letter, 35
  word, 35
Spartan type, 37
Specimen books, 11, 14
Square Serif type, 36, 39, 142
Stamperia del Santuccio, 116
  Reale, 92
Stanhope, Charles, Earl of, 88, 99
Stellar type, 37, 46, 115
Stempel, D. Foundry, 39
Stephens, Brad, 41
Stereotypes, curved, 98, 104
Stone & Kimball, 110
Strawberry Hill Press, 92
Stymie type, 39, 46, 48, 49
Sutnar, Ladislav, 135, 143
Swash letters, 25, 28
Sweynheym and Pannartz, 67, 69, 70, 72

Tagliente, G., 75, 77
Tango type, 111
Taylor, Edward DeWitt, 136, 151
Tempo type, 37, 46, 115
Text Book Page, elements of, 53
Texture, 143, 144
Thin Stroke, 18
Thomas, Isaiah, 41, 88, 89, 92, 98, 100
Thompson, Bradbury, 137, 141, 143
Thorne foundry, 98, 100
  type, 46
Thorowgood foundry, 98
Three color process, 98, 106
Thumbnails, 55
Times New Roman type, 114
Tory, Geofroy, 27, 75, 76, 77, 78
Trajan type, 110
Trajanus type, 115
Transitional type grouping, 46, 47, 48, 19
Trompe-l'oeil, 142
Troy type, 98, 105
Tschichold, Jan, 142
Turnure, Arthur B., 29
20th Century type, 37
Type anatomy, 17
  bowl, 50
  cases of, 17
  casting, 9
  categories, 17
  color, 50
  combinations, 58
  cross stroke, 50
  curved stress, 50
  families, 25
  family tree, 44
  high, 18
  layout, agency, 57
  lengths, 36
  by letterpress, 42
  by lithography, 42
  Masters, books on, 152
  micrographs, 42
  by photogravure, 42
  recognition, 45
  thick stroke, 50
  thin stroke, 50
Typeface and size selection, 58
  terminology, 153
Typefitting tables, 13
Types, foreign language, 30
Typewriter typefaces, 46
Typographer, tools of, 9
Typophiles, 148
Typo Script type, 46

Ultra Bodoni type, 46
Umbra type, 115
Uncial, 25
  half, 25
Updike, D. B., 106, 110, 147, 152
  on Garamond, 27
  for study, 89
  on period typography, 64
  on type selection, 58
Upper and lower case, 17, 25

Van Dyck, C., 81, 84
Van Krimpen, J., 115
Van Vechten, George, 138
Vellum, 41
Venetian type grouping, 46, 47, 48, 49
Venezia type, 114
Vicentino, (see Arrighi), 74, 75, 76, 77, 78
Victorian type, 114
Village Press, 110
Vogue type, 37, 46

Walker, Emery, 98, 106, 111
Walpole, Horace, 92
Warde, Beatrice (Paul Beaujon), 114, 148
  on readability, 38
Warde, Frederic, 114
Water marks, 41
Weiss, Emil Rudolf, 106, 114
  Initials type, 114
  Roman type, 46, 114, 116
Whittingham, Charles, 29
Widows, 38
Wiebking, Robert, 111
Wilson foundry, 98, 101, 102
Wolf, Dr. Rudolf, 39
Wright, Frank Lloyd, 146

X-ray, 143

Zainer, G., 72
Zenger, John Peter, 90, 92